

VOGUE

AUGUST 15

Autumn
Fashion
Forecast:
begin your
clothes plans
here



The forecast chapter
in Vogue's autumn fashion serial

50 CENTS

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ADVANCE
RETAIL
TRADE
SUPPLEMENT

opposite page 14



Beautiful Hair

B R E C K

BRECK HAIRDRESS IS OFFERED IN COMBINATION WITH A BRECK SHAMPOO

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the jacket a long stretch below the hips, the effect a tall reed. By Pattullo-Jo Copeland
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swirling pleats . . . by

Davidow



Ours alone in
Baltimore



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Jade, corsage blue,

paradise gold,

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Adele Simpson's
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PHOTO BY JOHN RAWLINGS

As you would expect, it's Oldsmobile—pioneer in hardtop styling—

that brings you the *first luxury hardtop with four doors*.

This Ninety-Eight DeLuxe Holiday Sedan is smart as a convertible, yet offers full four-door sedan convenience *and room*. No center posts mar the flow of lines—and there's no folding the front seat forward ever!

From the smallest detail right on to the challenging performance of the "Rocket" 202 Engine, this is a car for the person who favors the exceptional. Come try it at your Oldsmobile dealer's . . . now!





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Separates styled by Sportswear Originators spice the fall scene with harmonious colors and contrasting textures. The tweedy fabric by Charlottesville and the Vicalaine jersey by Wyner are rich-textured blends of wool and soft, luxurious Vicara fiber.

Jacket, \$45.95...slim skirt, \$22.95...pleated skirt, \$25.95

...tuck-in shirt, \$14.95...ribbed-neck blouse, \$12.95.

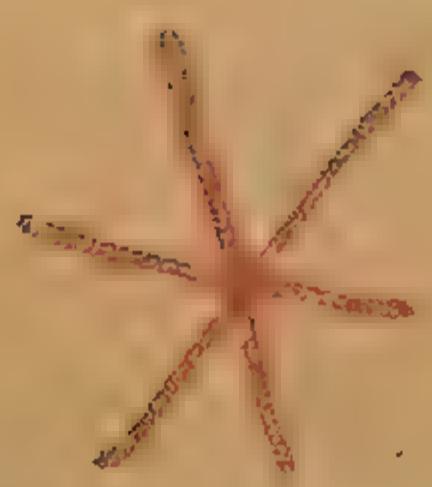
All in autumn tones of brown, green and blue.

Virginia-Carolina Chemical Corporation, 99 Park Avenue, New York 16, N. Y.

Vicara
BRAND ZEIN FIBERS®



*Trade-mark Mutation Mink Breeders Association jewels—CARTIER gown—ceil chapman virginia thoren



emba azurene natural pale grey mutation mink . . . a ritter original, new york

azurene*, the latest of the glorious emba* mink mutations with the palest grey radiance, here in a romantic jacket.

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Connoisseur's choice, Botany's nubbly Swaggerlaine wool tweed in a modification of the tunic suit by Sportswear Originators. Sizes 8 to 18. \$89.95. At Saks-Fifth Avenue; Halle Bros., Cleveland; Neiman-Marcus, Dallas; Montaldo's. BOTANY MILLS, INC., PASSAIC, N.J.



the label to look for



How to use this issue of
VOGUE

AUTUMN FASHION FORECAST

Begin your
promotion plans
here

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with Raccoon Collar**
(page 61)

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for Fullness**
manipulated width (page 63)

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Cardigan**
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■ **Short Order of
Fur Coat Fashion**
(pages 74 to 77)

■ **Sepia Red—
New Shoe Shade,
New Plans for it**
(pages 78 to 82)

■ **Tunic Suits**
furred tweed, the juttet jacket (pages 84 to 85)

Other Vogue fashion ideas:

FOR CHILDREN: a brown tweed coat, charcoal brown suit and sunny brown prints . . . narrower skirts, flattened pleats . . . leotard leggings that double as slacks . . . the Buster Brown dress . . . the schoolday Heidi apron, the pinafore idea re-worded . . .

BLUES MIXED WITH GREEN—new young dressing idea . . . the cashmere sweater, smart in shades from flame to mahogany . . . the return of pinks in lingerie . . . new brown lingerie colours . . . the tweed skirt and blouse costume with a tweed coat that unzips to become a jacket . . . for men, an easy short car coat . . . a Black Watch tartan blazer . . . mustard yellow, an important new colour.

USE VOGUE'S AUTUMN FASHION FORECAST and other Fashion Ideas as a guide to planning newspaper advertising, window displays and autumn fashion shows using *merchandise from your own stocks*. Use what "Vogue Says" about the new autumn fashions throughout your fashion show commentary and to headline your advertisements.

ON PAGE 2 of this Trade Edition Supplement . . . "Vogue Says" quotes to help sell your merchandise with Vogue's Fashion Authority.

VOGUE'S CHART

WHAT

TO WEAR

WITH

WHAT

Day and Evening

Autumn and

Winter

1955

COSTUME COLOUR	HAT	SHOES*	HANDBAGS
Brown (blackened)	Black Fur, Green, Beige, Rust, the Yellow Furs, Mink, Raccoon	Sepia Red, Burnt Amber Browns, Matt Black leathers	Shiny Black Alligator, Brown Alligator, Sepia Red, Dark Shiny Green Leather
Taupe			
Beige			
Amber	Black	Sepia Red, Acorn Lizard, Dark Taupe Reptile, Black leathers	Shiny Black Leather or Alligator, Olive Green, Dark Royal Blue
Russet	Green		
Darkened Greens	Browns, Beiges, Brown furs, Navy Blue	Jet Green, Black Matt leathers, Sepia Red Calfskin or reptile	Shiny Brown Alligator, Shiny Black Alligator, Fur (hair calf)
Blue Greens			
Grey Greens			
Darkened Reds	Unmatching Red	Sepia Red, Matt Black leathers, Jet Brown polished leathers	Black Sealskin, Black Calfskin
Bright True Red	Black fur Spotted furs		
Venetian Blue	Brown and Yellow Furs, Gold, Greens	Sepia Red, Jet Navy, Blue Reptile	Black Calfskin, Sepia Red
Bright Navy Blue			
Purple Blends	Turquoise, Greens, Navy Blue, Black furs	Black Matt leathers, Reptile, Kidskin	Black Calfskin, Black Alligator
Egg Plant			
Slate Grey	Ruby Red, Royal Blue, Greens, Any Fur, Black	Dark Taupe, Sepia Red, Golden Brown	Bold Fur (ponyskin) Spotted Leopard
Grey Mixtures			
Jet Black	Brown or Black, Ermine, Spotted Furs	All Blacks: Matt leathers, Reptile, Sepia Red	Sepia Red, Spotted Furs, White Beaver, Black Calfskin
Black-White	Green, Black-White		

**Textured leather used when costume permits.*

†Mat — dull-finished calfskin and kidskin

GLOVES*	JEWELLERY	STOCKINGS	LINGERIE	MAKE-UP COLOURS	ALTERNATE TOUCHES
Turf Brown, Parchment, High Yellow Kidskin or Doeskin	Textured Gold	Black-Brown, Blond Beige, Sand Beige	Brown, Beige, Apricot, Pink	Brown-Black Mascara, Leaf Green Eye Shadow, Rachel Face Powder, Coral-toned Rouge, Bittersweet Lipstick	Hair Ornaments of rhinestones for late-day
Rich Brown, Black Doe-skin, 8-button	Gold with coloured cabachon stones	Spice Beige	Copper Brown, Apricot, Yellow	Deep Brown Mascara, Jade Green Eye Shadow, Beige Face Powder, Coral-toned Rouge, Cinnamon Lipstick.	A blanket stole with sportswear. Large pins in gold with coloured amber stones
Black doeskin or kid-skin, Yellow/Brown, Beige, Brown/White, Black/White	Textured Gold	Light Taupe Blond Beige	Pink, Bright Blue, Violet, Grey	Black Mascara, Opal Eye Shadow, Rose Rachel Face Powder, Rose-toned Rouge, Violet-tinged Pink Lipstick	Large rhinestone pins for late-day
Black Doeskin, 8-button	Rhinestones and Gold	Rose Beige Blush Beige	Bright Red, Pink, Black over Red	Black Mascara, Striking Blue Eye Shadow, Amber Face Powder, Light Red Rouge, Vermilion Lipstick	Silk squares
Sepia Red, Turf Brown, Parchment	Dull Gold with Rhine-stones and Pearls	Light Taupe Blush Beige	Pink, Navy Blue, Bright Blue, Violet	Black Mascara, Sky Blue Eye Shadow, Ivory Face Powder, Light Red Rouge, Sharp Red Lipstick	The return of rhine-stone chokers... necklaces high on the neck
Black, well thought out shade of Light Brown	Textured Gold	Pale Taupe Shell Beige	Violet, Pink	Black Mascara, Aquamarine Eye Shadow, Pale Pink Face Powder, Pink-toned Rouge, Deep Pink Lipstick	Bold, well-shaped fur bags... beaver, seal, spotted furs
Dark rich Brown, good shade of new Browns	Gold with Topaz	Pale Taupe Neutral Beige	Grey, Pink, Apricot, Violet	Black Mascara, Sapphire Eye Shadow, Ivory Face Powder, Deep Ruby Lipstick	The yellow to brown family in gloves is strong
Persimmon, High Yellow, White Kidskin	Day—Rhinestones Evening — Rhine-stones. Gold/Rhinestones	Black, Shell Beige	Black and contrasting colours	Black Mascara, Lavender-Blue Eye Shadow, Ivory Face Powder, Deep Violet Lipstick	A blue driftwood handled umbrella

*8-button and 4-button for day

Additional copies of this chart for the selling personnel
in your fashion and accessory departments
are available at \$2.00 for 100 copies.

Please write to:

Vogue Merchandising Service,
420 Lexington Avenue, New York 17, N. Y.

QUOTE VOGUE

AND SELL FASHION

Let what "Vogue Says" headline your advertisements and underline your displays.

Letter these "Vogue Says" quotes on your window and interior display cards.

To Sell Fashions in New Silhouettes, Colours, Fabrics

VOGUE SAYS: "Slender autumn shapes—slimmest yet"
VOGUE SAYS: "The slender day dress—slimmer than ever"
VOGUE SAYS: "Sheathier sheaths—rule in autumn fashion"
VOGUE SAYS: "Day dress—long strong mould of tweed"
VOGUE SAYS: "City day dress—manipulated width of skirt"
VOGUE SAYS: "Slender sheaths—newest when knitted"
VOGUE SAYS: "The jacketed dress—now in knitting"
VOGUE SAYS: "The little breath of fur—on jacketed dresses"

VOGUE SAYS: "A modicum of fur—new mark of smartness"
VOGUE SAYS: "Fur-trimmed coat—beautifully slim"
VOGUE SAYS: "The knitted coat—with the plus of raccoon"
VOGUE SAYS: "The knitted coat—fine piece of fashion"
VOGUE SAYS: "Camel's hair coat—with great city smartness"

VOGUE SAYS: "Tunic jacket, fur collar—smart suit assets"
VOGUE SAYS: "Newest tunic—with jutted pockets"
VOGUE SAYS: "Tunic suit advance—furred tweed"
VOGUE SAYS: "Tweed news—knitted in"
VOGUE SAYS: "Town dress—knitted tweed"

VOGUE SAYS: "Broadcloth blade—late-day dress"
VOGUE SAYS: "Late-day news—exotic fabrics, simply cut"
VOGUE SAYS: "Simple shirtdress—exotic in Paisley velveteen"
VOGUE SAYS: "Evening bouffancy—pointed fullness"
VOGUE SAYS: "The anklebone cardigan—newest evening length"
VOGUE SAYS: "The long wool evening dress—superbly casual chic"

VOGUE SAYS: "New colours in fashion—centred on black"
VOGUE SAYS: "Black-woven fabrics—key to new schemings of colour"
VOGUE SAYS: "New colour basics—
shadowy reds, browns, blues, greens"

VOGUE SAYS: "New hats—hattier"
VOGUE SAYS: "New coiffures—the hair clears the ear"
VOGUE SAYS: "New shoes—shapier"

To Sell Fur Coats

VOGUE SAYS: "New fur plan—the short-cut overcoat"
VOGUE SAYS: "The short fur coat—over splinters of suits"
VOGUE SAYS: "Short seal coat—precision-cut"
VOGUE SAYS: "Leopard coat—wonderful wrap-around"
VOGUE SAYS: "Short slice of coat—in Persian lamb"

To Sell Sepia Red Shoes

VOGUE SAYS: "Sepia red shoes—footing for current fashion"
VOGUE SAYS: "Sepia red shoe—key to new schemings of colour"
VOGUE SAYS: "Sepia red shoeing—for city-country fashions"
VOGUE SAYS: "Sepia red shoeing—for dark-shadowed green"
VOGUE SAYS: "New black-shadowed blue—with sepia-red shoes"
VOGUE SAYS: "Sepia red pumps—with mustard tweed"
VOGUE SAYS: "Sepia-and-black boots—with country pants"
VOGUE SAYS: "Golf shoes—gone sepia red"
VOGUE SAYS: "Suit slippers—sepia-red calfskin"
VOGUE SAYS: "Sepia red shoe—in a Paisley pattern"

To Sell Fashions with a Chinese Influence

VOGUE SAYS: "American dresses—touched by the Far East"
VOGUE SAYS: "Strong line of fashion—straight, supple"
VOGUE SAYS: "Town day dress—derived from the Chinese sheath"
VOGUE SAYS: "Day dress—narrow casing of velvet"

To Sell Autumn Fashions That Are "Good Buys"

VOGUE SAYS: "Tweed jacket, slim skirt—good costume planning"
VOGUE SAYS: "Tailored tweed suit—good city dressing"
VOGUE SAYS: "Jersey blouse, flannel skirt—good autumn buys"
VOGUE SAYS: "The turncoat suit—wardrobe in tweed"
VOGUE SAYS: "Box-jacket suit—good buy in tweed"
VOGUE SAYS: "Pale brown velveteen skirt—softly full"
VOGUE SAYS: "Slim knitted sheath—good buy"

To Sell Sweaters

VOGUE SAYS: "Sweater treasury—stocked in cashmere"
VOGUE SAYS: "Cashmere sweaters—fashion in a range of browns"
VOGUE SAYS: "Waist-length cardigan—knitted tweed"
VOGUE SAYS: "Pumpkin-coloured pull-over—in cashmere"
VOGUE SAYS: "Cashmere oversweater—bright new henna brown"
VOGUE SAYS: "Cashmere T-shirt—in stripes"

To Sell Young Fashions

VOGUE SAYS: "Blues mixed with greens—for young figures"
VOGUE SAYS: "The fresh fashion of blues—well mixed with greens"
VOGUE SAYS: "Young dinner dress—grape-blue satin"
VOGUE SAYS: "Grass-green opera pumps—with blue"
VOGUE SAYS: "Blue-and-green plaid makes the short coat"

To Sell Children's Clothes

VOGUE SAYS: "Schoolgirl's wardrobe—news in brown"
VOGUE SAYS: "Carnation red—in schoolday clothes"
VOGUE SAYS: "Schoolgirl's wardrobe news—flattened pleats"
VOGUE SAYS: "Buster Brown hats and dresses are back"
VOGUE SAYS: "Schoolgirl's skirt—narrower now"
VOGUE SAYS: "Tweed coat news—flecked brown"
VOGUE SAYS: "Carnation-red coat—first time around"
VOGUE SAYS: "Pull-over dress—sand-coloured cotton"
VOGUE SAYS: "This year's shirt dress—navy-blue cotton"
VOGUE SAYS: "The Heidi apron—to go to school smartly"
VOGUE SAYS: "Leotard leggings—double as slacks"
VOGUE SAYS: "Children's suit classic—charcoal brown flannel"
VOGUE SAYS: "Tennis pro sweater—a firm hank of Orlon"
VOGUE SAYS: "Poplin balmacaan—smartest way to waterproof"
VOGUE SAYS: "Classic roller—carnation red"

To Sell College Clothes for Men

VOGUE SAYS: "Easy short coat—driving necessity"
VOGUE SAYS: "Nice knockabout coat—knee length"
VOGUE SAYS: "New town suit—olive green and black tweed"
VOGUE SAYS: "Tartan blazer—planned for college"
VOGUE SAYS: "New colour for men—mustard yellow"
VOGUE SAYS: "Flannel slacks—blazer-striped"
VOGUE SAYS: "Pull-over—in black-green cashmere"

To Sell Lingerie

VOGUE SAYS: "Lingerie bulletin—pinks returning"
VOGUE SAYS: "True nightdress—long, floaty, truly pink"
VOGUE SAYS: "Brown lingerie—floating into fashion"
VOGUE SAYS: "Re-enter the chemise—in taupe brown"
VOGUE SAYS: "High-waisted girdle—under slimly-cut dresses"



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New York 18, N.Y.

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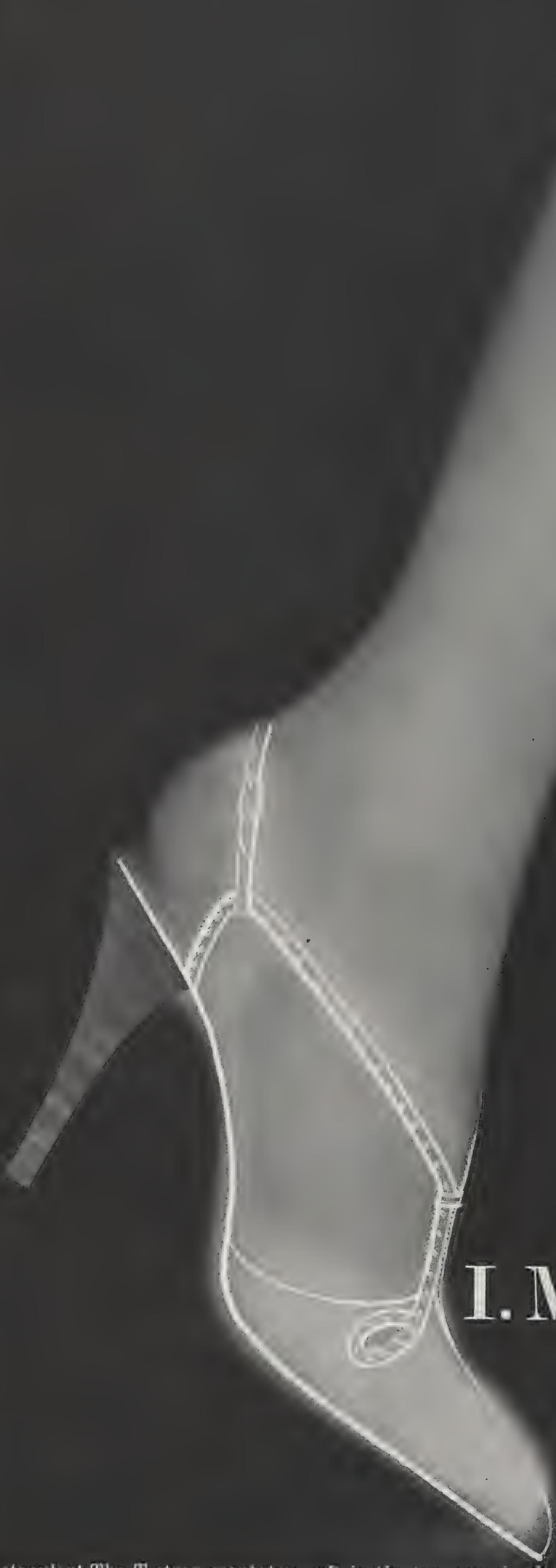
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"Orlon" opens a new era in coats with...

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the
sumptuous
air

Jersey tweed, rich-slubbed and shape-keeping, of "Orlon" and wool in a coat by HARRY FRECHTEL. With matching skirt, sweater of 100% "Orlon" in co-ordinated colors, ensemble about \$175.00. In blue, black. Sizes 8-18. At Bonwit Teller, I. Magnin, Julius Garfinckel, Montaldo's.

Making their entrance this fall is an exciting group of new coatings.—truly luxurious fabrics born of a fiber of great new fashion significance: "Orlon". You'll find this fashion fiber in surprisingly slubbed jerseys of "Orlon" and wool. Sleek zibelines. Lavish satins of "Orlon" and silk. Rich, fleecy fabrics...deep, plush-pile fabrics—all designed to make you look—and feel—wonderful. They give you Coats with the Sumptuous Air. And this Sumptuous Air is light and lasting, too—with "Orlon" acrylic fiber. So wear them...and love them all the while...these Coats with the Sumptuous Air.



BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY

For more of COATS WITH THE SUMPTUOUS AIR turn page...

"Orlon" opens a new era in coats with



This fleece—of 100% Orlon*—has a luxurious look and touch with a welcome new lightness in weight. Another blessing: no moth problem. By Bellciano. About \$120. In beige. Sizes 8-16. At Bergdorf Goodman, Livingston Bros., Best's Apparel (Seattle).



Sheared pile of 65% "Orlon", 35% Dynel, with an extravagant new smoothness, softness. "Orlon" also means it's delightfully light. By Kraeler-Frasca. About \$80. In black, cognac, champagne, moonstone. Sizes 8-16. At Lord & Taylor, Chas. A. Stevens, Kilpatrick's, Strawbridge & Clothier.

Expect more than the traditional when it's made with

the sumptuous air



Satin as magnificent as the mink it wears on its sleeve! In a Paris-inspired blend of "Orlon" and silk. "Orlon" gives it a subtle new luster, an elegant look. By Jack Horwitz Associates. About \$135. In blonde pearl. Junior and petite sizes. At Miss Bergdorf, Bergdorf Goodman, Julius Garfinckel, Bullock's-Wilshire.

Theatre-going zibeline is sleek, dark, and sophisticated. It's 100% "Orlon". Which means it's wonderfully light...with all its dramatic flair. By Dan Millstein. About \$100. In black. Sizes 8 to 16. At Lord & Taylor, The J. L. Hudson Co., Rodina.

ORLON

BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY

DU PONT

REG. U. S. PAT. OFF.



News from abroad... the little boy look, as French, as fresh as you like it. As only **DAN MILLSTEIN** can translate so precisely. Superbly rendered in Mayflower's celebrated yarn-dye worsted flannel... with white knit over-collar. Pumice, beige, brandy, black magic, green. Sizes 10 to 16. About \$95. Exclusive with the Paris Import Agency in your city. In Canada, available through Du-Val, Toronto. C. C. Ellis Co., 1407 Broadway, New York





from Fortunet's Fall *Italiana* collection

the sleek upswept look!

contessa

Casual elegance in the Italian manner fashion dearly loves — importantly simple shoes that have a hand-made air, imported-and-expensive looking. They fit your foot with glove-like softness. The "Contessa" in three dramatic color versions — oak, red, avocado calf. Fortunets, \$7.95 to \$9.95, most styles.

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LaVigna



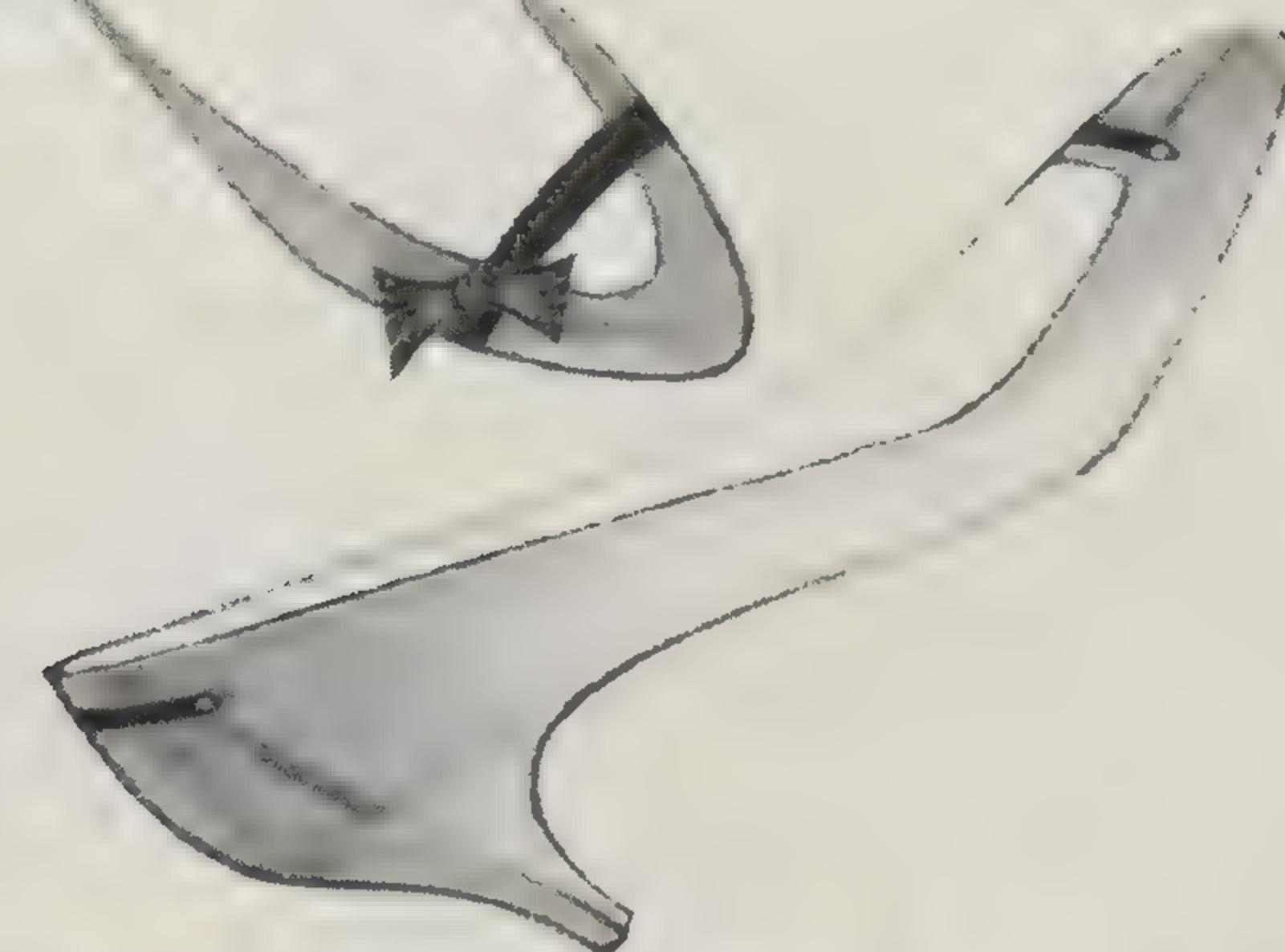
Elegant column of pure cashmere, luxury-loomed by *EINIGER* luxury-tailored by LaVigna with wide-focus collar and walking pleats, about \$145. At finer stores everywhere or write LA VIGNA, 512 Seventh Avenue, New York 18, N.Y.

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KASHMIR EMBROIDERY...
THE LUXURIOUS FABRIC:
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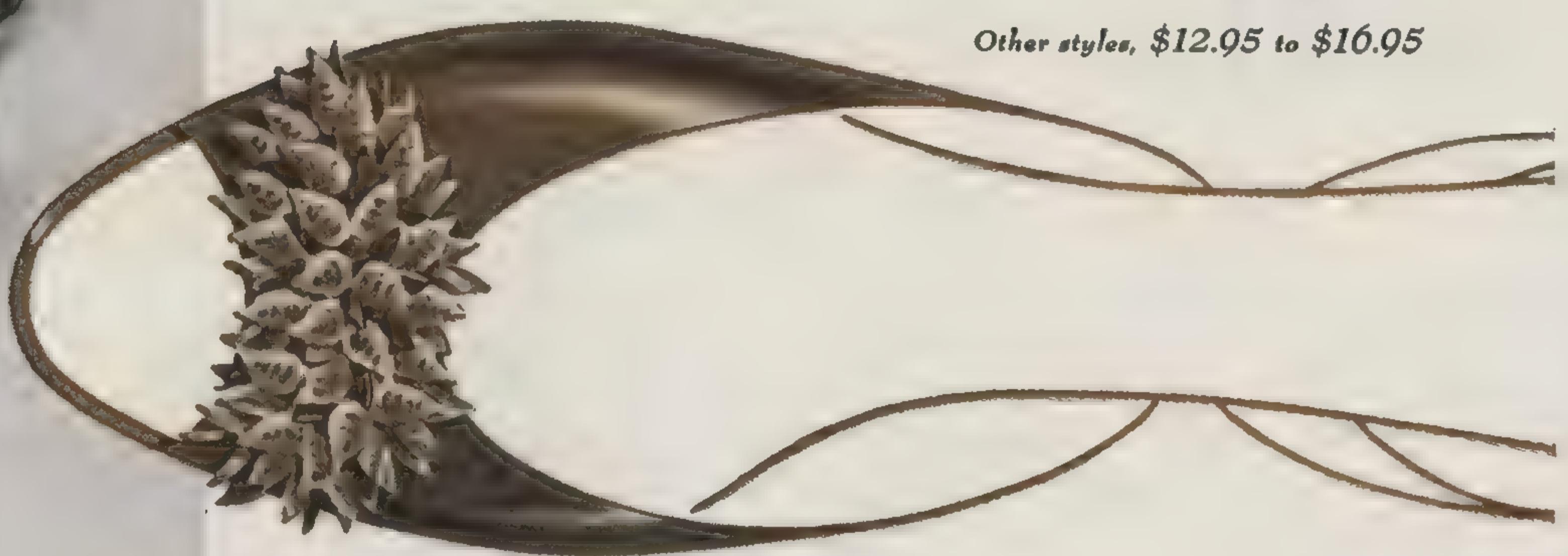
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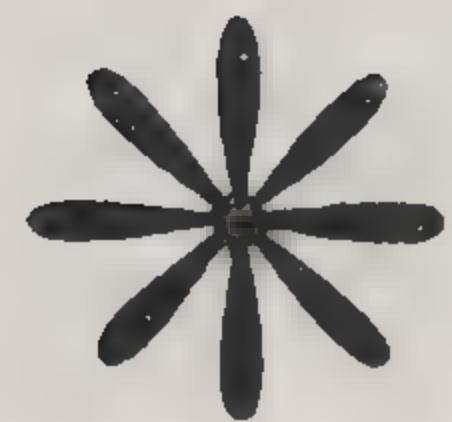
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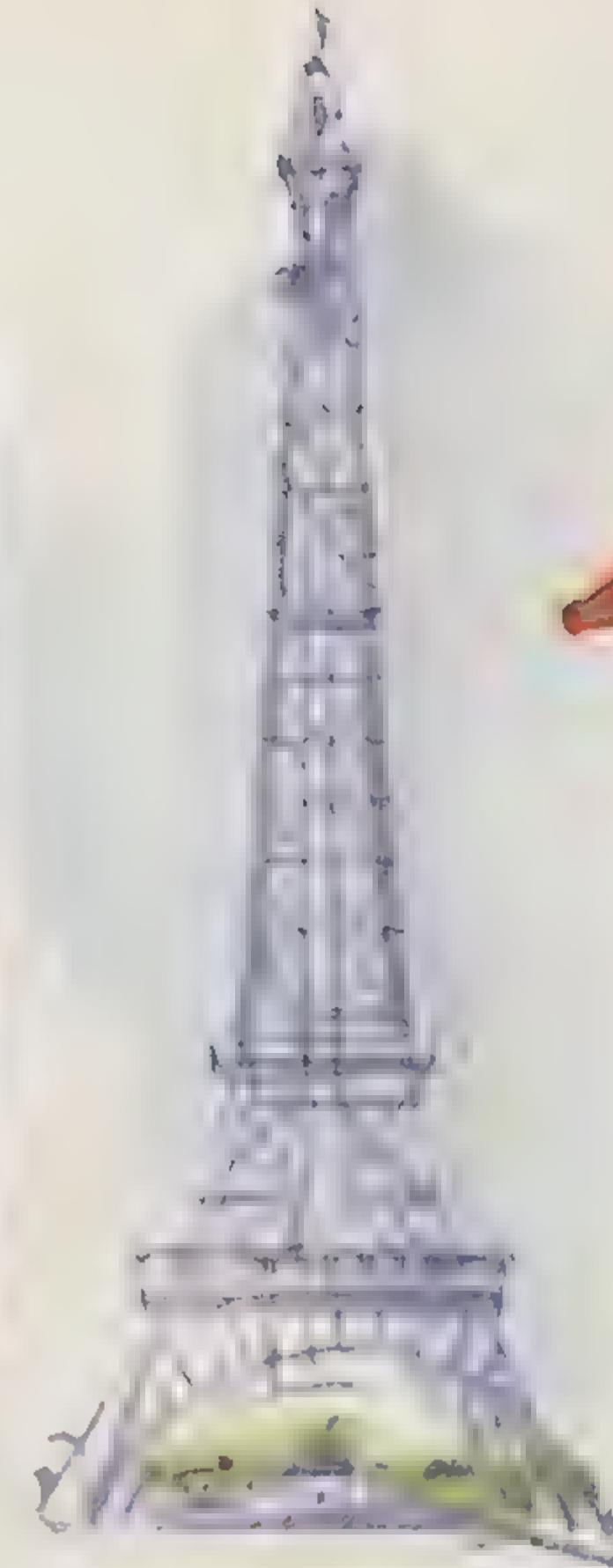
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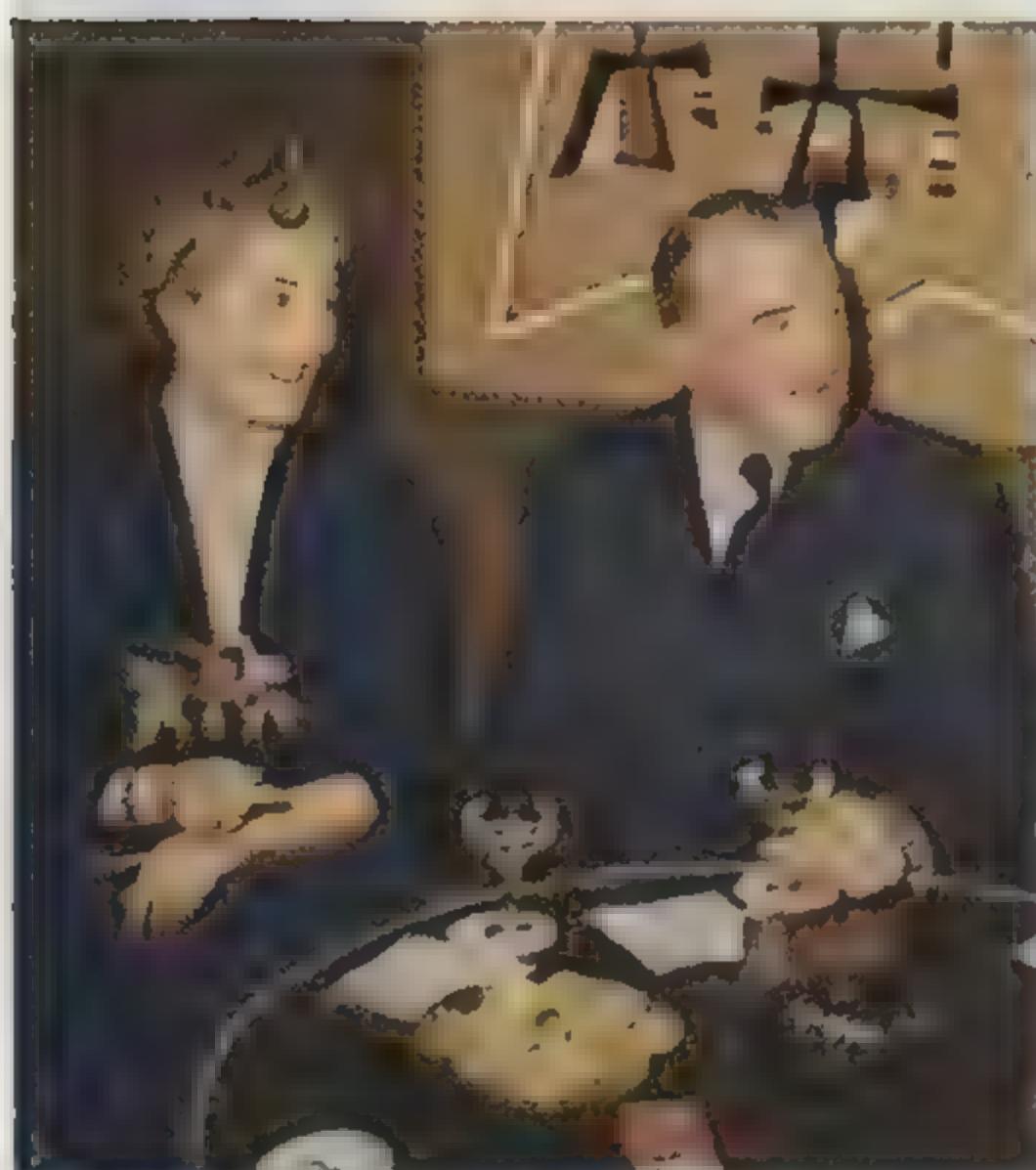
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Sparks fly on this
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SHOPPERS' TIPS FOR CANADA

BY TINA BRECKENRIDGE

Here is a quick skim-through of shops—all of them reliable, none of them tourist traps—within a 250-mile radius of the Stratford (Ontario) Festival, as well as good fishing and visiting country, all objectives for American travellers from every state.

If you're motoring, and driving from New York, a good crossing point over the border is from Cape Vincent to Kingston, Ontario. Kingston is Canada's West Point—home of the Royal Military College—and a charmer of a small city with limestone houses of the nineteenth century and rich historical background.

Down in the older section near the water front, on Brock Street, is Hugh Cooke's wondrous grocery. For decades it's been pampering the tastes of the army's high brass. An S. S. Pierce and Charles rolled into one, it carries a full line of exotica and staples, and some of Canada's best Cheddar, made by Cooke's own factory. Dozens of other cheeses, too, set out on scrubbed wood blocks so that you can point and get a shaving sample on the blade of a two-foot knife.

Across the street is C. D. Quilliam's Old Book Collector shop—an intriguing mishmash of rare books, old pamphlets, prints, and the little snick-snacks which 57th Street calls *objets d'art*. Mr. Quilliam is no small-town proprietor. His worldly knowledge has the authority of a museum curator.

In Kingston there are several antique shops up and down Princess Street. Largest and fullest of Canadiana is Webb's. Mrs. Webb, who owns property by the block in the district, is the girl who was there firstest and certainly has the mostest in a collection that ranges from early Canadian pine and silver down to tidbits like an exquisite Récamier sofa out of an old Kingston *place élégante*. Mrs. W. really doesn't care if she sells. Therefore, should you see something you like and get a price on it, buy it on the spot. A recall visit often makes Mrs. Webb the reluctant dragon.

Leaving Kingston, stick to the water-edge highway (No. 33) which leads through Bath to Adolphustown and the ferry to Picton. Picton is Prince Edward County's only town and Prince Edward County (not Island, mind you) is sheer pastoral beauty straight out of pioneer days. The Sand Banks of the county are unbelievable for fresh-water country; the old houses built in Empire Loyalist days have crude but graceful fan-lights and oftentimes second-story centre doors. In this district you'll see arched doorways on barns and sheds.

There are antique shops here and there down the gravel roads of the county. In Picton itself there is Falconer's shop on the Main Street. Quite posh. And in Picton is Canada's oldest drug store owned by the Teasels, with a collection of old perfume bottles handsomely displayed. Mrs. Teasel wears Dior clothes and drives a Jaguar. She also supervises the sandwich-making at the excellent fountain in the store and will leave off pouring a cup of superior coffee to advise a customer on the right shade of lipstick. Upstairs over the drug store is Mrs. Teasel's own sharp gift shop with some woollens and a small but good collection of china, silver, and brass.

Continuing west along the lake and soon after you leave Prince Edward County, there's Belleville and the Wrightmeyer's at the west end of town. Antiques again. Not the customary Victorian junk, but choice china, enchanting decorative pieces. And like most Canadian antique dealers, the Wrightmeyers don't figure to make a killing on every sale.

If you wish to skirt Toronto, head north to Lindsay, thence west and south to Stratford. Lovely country. And near Lindsay, at Point Pleasant, is Century House. The Burridges have made their hobby of collecting Canadiana and handicrafts their business. American pressed glass and English glass, also here.

From Lindsay, head for Brampton, north and west of Toronto. Brampton is the Flower City with the Dale Estate—Canada's largest growers of roses and orchids—delighted to have visitors roam through the thirty-four acres of greenhouses.

West out of Brampton, on the road to Georgetown, is Kirkcraft—the name giving a nod to the old church in which this handicraft and gift shop is housed. The emphasis is on exquisite hand-loomed done locally, but gifts from all over the world give Kirkcraft a sort of United Nations Gift Shop atmosphere. Choice linen place mats in divine colours—\$1.35 each; handmade baby clothes at \$5. Tea is served in the choir loft.

If you include Toronto, on your way into the city from the east, The Guild of All Arts in Scarborough offers a pleasant spot for dining and staying overnight. A gift shop there is several cuts above the average.

In Toronto itself, the little street of Gerrard West, off Bay, is a miniature Greenwich Village before the junk shops moved in. Only two blocks long, it is the antique shopping section, and worth the time. The Chelsea Shop at 90 Gerrard West is run by a chap with a definite flair for

(Continued on page 48)

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NEW YORK





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with her

Queen Quality shoes

of course!



Extra cause for rejoicing
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SHOPPERS' TIPS

(Continued from page 44)

the decorative which makes his jumble store a happy hunting ground for decorators. Canadian silver, wood carvings and altar candlesticks from Québec churches (the latter make magnificent and monumental lamp bases) are his current enthusiasms.

Across the way at 75 Gerrard West is another tiny shop with good pickings in enamels, ormolu, and china.

More in the scale of 57th Street shops are Old Yorkton on Avenue Road and Harry MacDonal's on Davenport (here some delightfully framed medallions and prints as well as furniture).

Dean of the antique dealers in Toronto is Yolles on Yonge. Don't be turned away by the uninspired window display. Mr. Yolles is a sharp buyer. You can name any period and he'll have fine examples of it on his four floors packed to the roof. Arthur Baron on Bloor Street has choice French, 18th-century, and French provincial, with notable tôle and ormolu.

From Toronto to Burlington (near Hamilton) is a pretty drive along No. 2 Highway. At Burlington there's a friendly clutch of antique shops. Gladys M. Sealy's, The Twig, has fine loot from Barbados—silver and mahogany and china. Mabel Hill's demure little cottage with its old iron garden furniture houses a collection of china and choice antique jewelry. The Dutch Door has primitive, Victorian, and interesting oddities like those amusing folding iron beds that in Canada are known as hired men's beds but which in

Bourbon circles are called French field officers' beds.

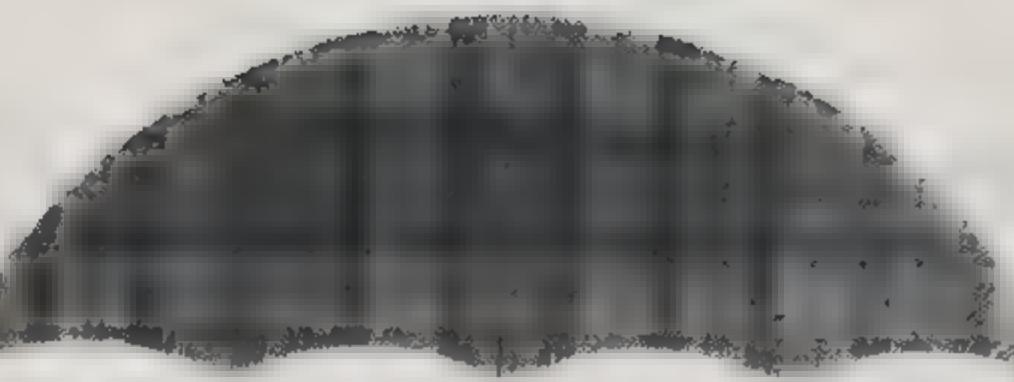
North of Burlington, en route to Stratford, you go through Sheffield, south of Galt. An old barn on the right is receptacle for country-scouring by Leslie Donaldson. Old prints, 18th-century china, 1890 baby carriages with surrey fringe . . . it's a grab bag for the person willing to poke around.

From Chicago, Detroit, and Cleveland, the way leads through London. For linens, handicrafts, and antiques, there are the Herolds', Mrs. Henderson's, and The Heirloom Shop. In Woodstock, Kay Ball's The Enchanted Shop has gifts and antiques worth the time.

If you find yourself near Niagara Falls, do visit Niagara-on-the-Lake. A summer watering spot early in the century, and still loved for its sleepy charm, it has several examples of United Empire loyalist architecture—and the odd antique shop.

Up the Niagara Peninsula to Jordan, there's the small, refreshing Jordan museum with Canadiana exhibited in a delightful contemporary setting. Close by is the weaving shop of the Burnhams. Not just the usual here, but bolts of fabulous woollens with great elegance of texture and colour.

At Vineland, on Highway No. 8, is J. S. Beattie—Antiques—in a low, Virginia-type brick house with a clipped barberry hedge that's a fine Canadian version of boxwood. Excellent Canadiana, pine, prints, and silver (early Canadian silver is fast becoming collectors' prizes).



Justin McCarty STYLES

in the Mission Valley cottons
shown on the facing page, are
now on sale at these stores . . .

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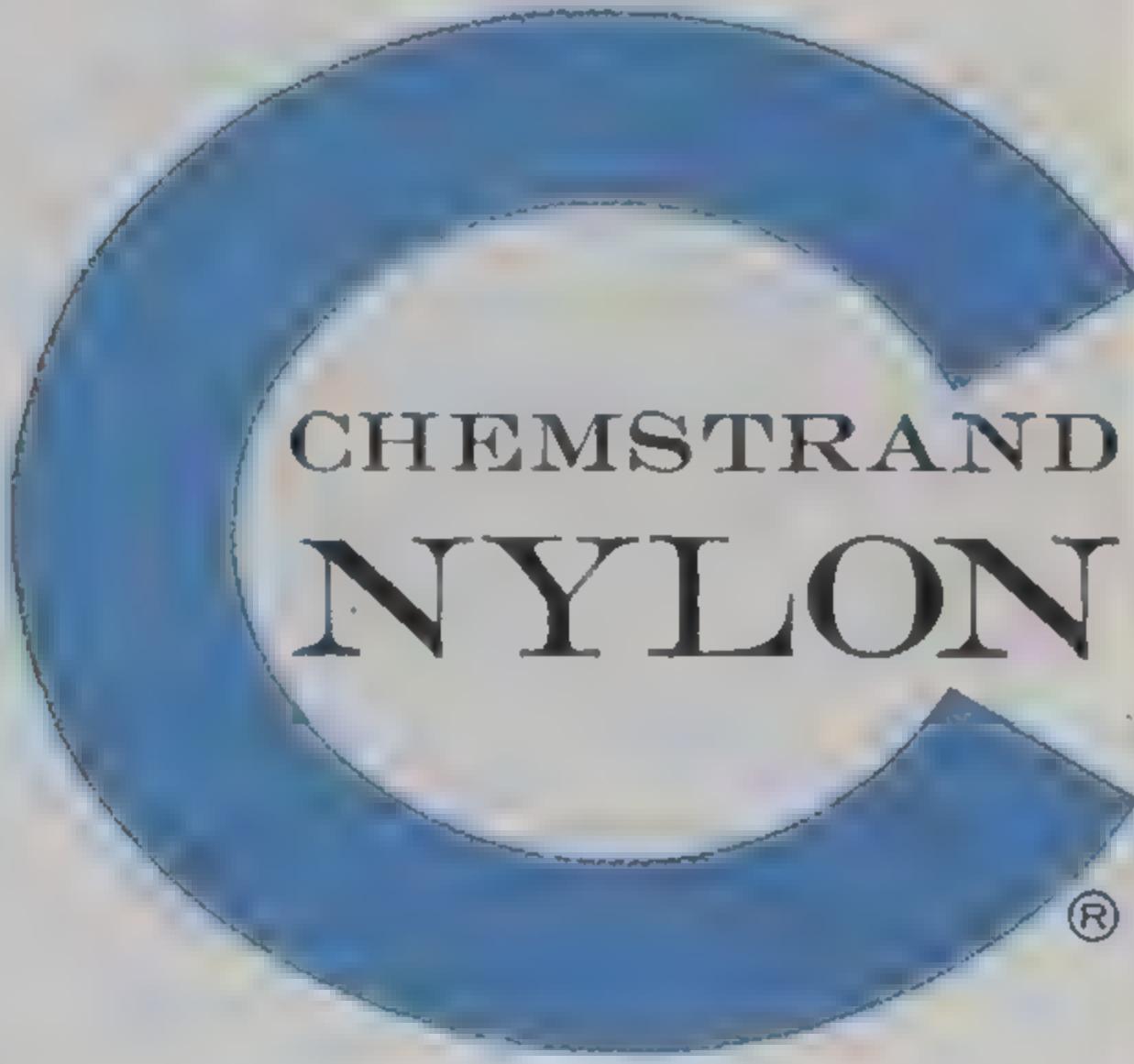




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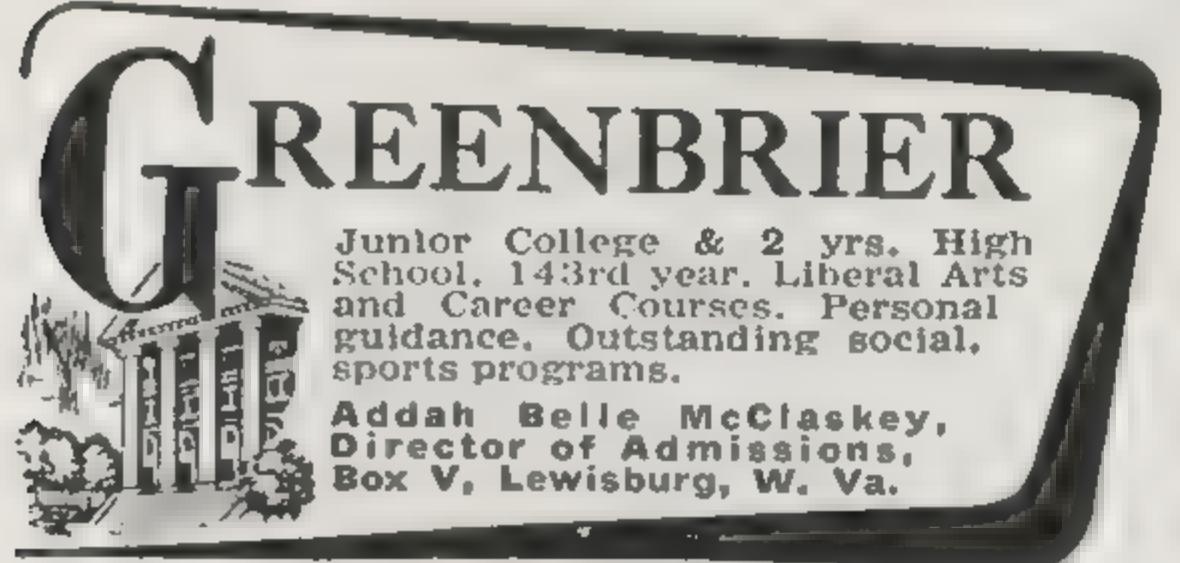
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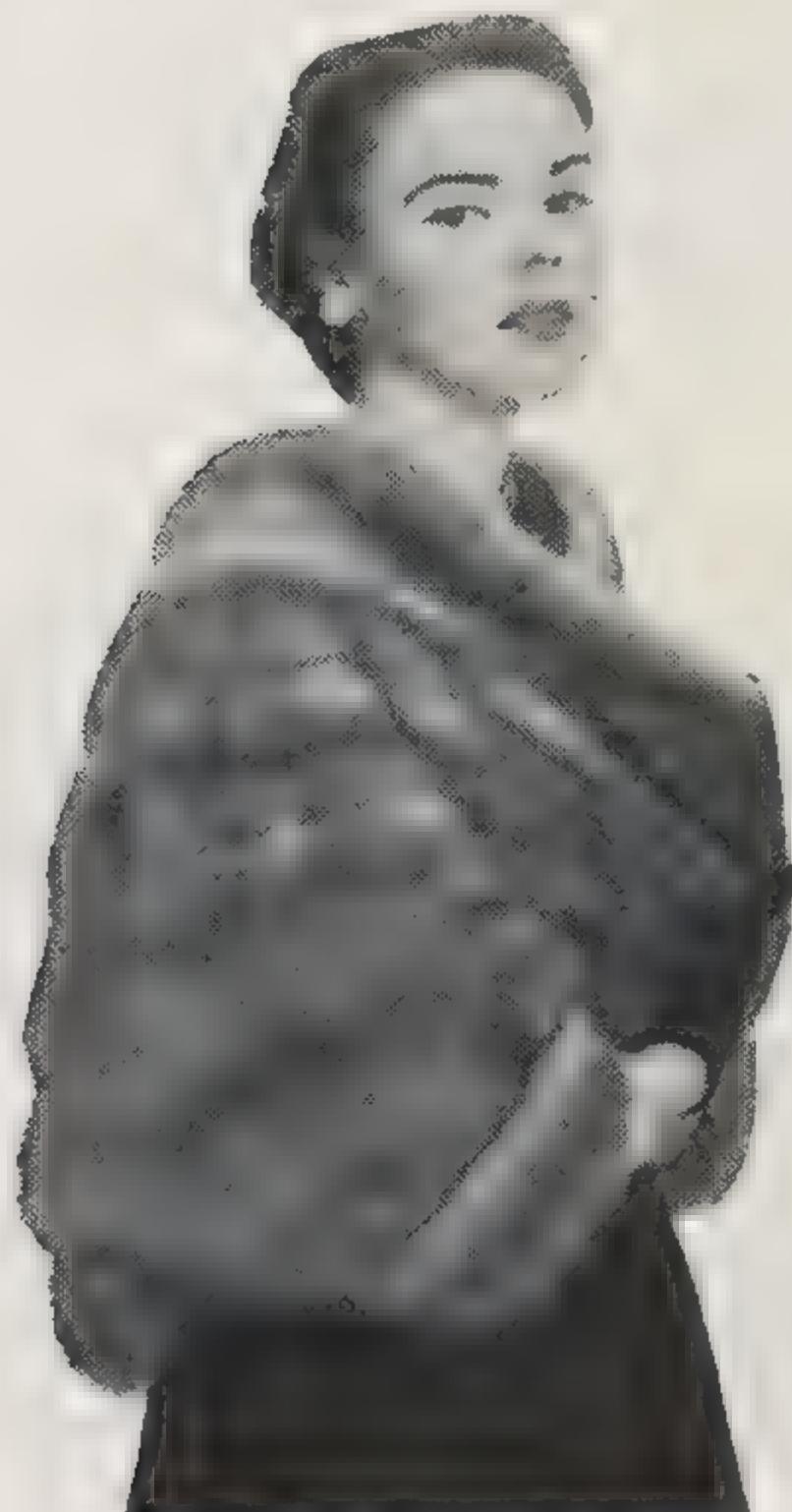
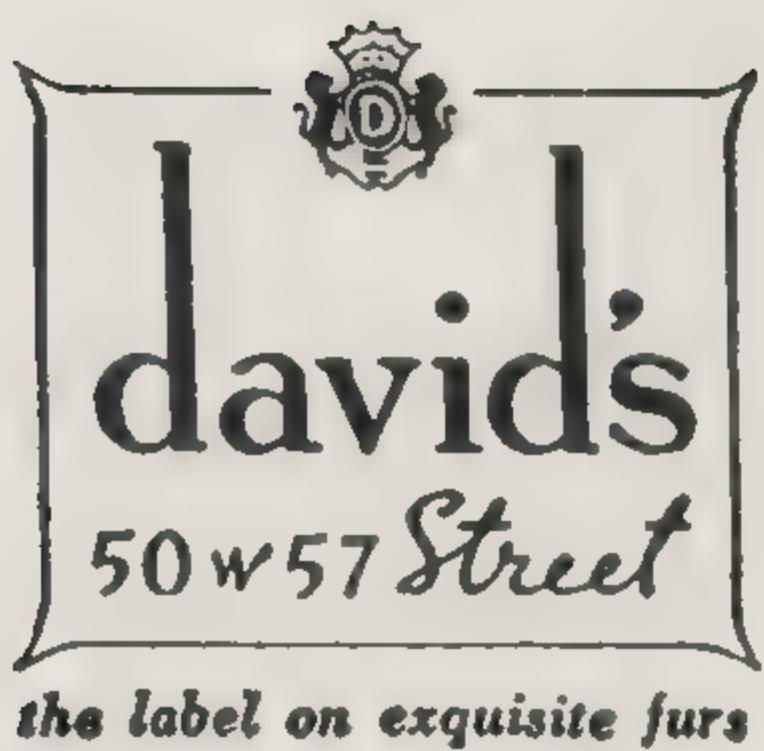
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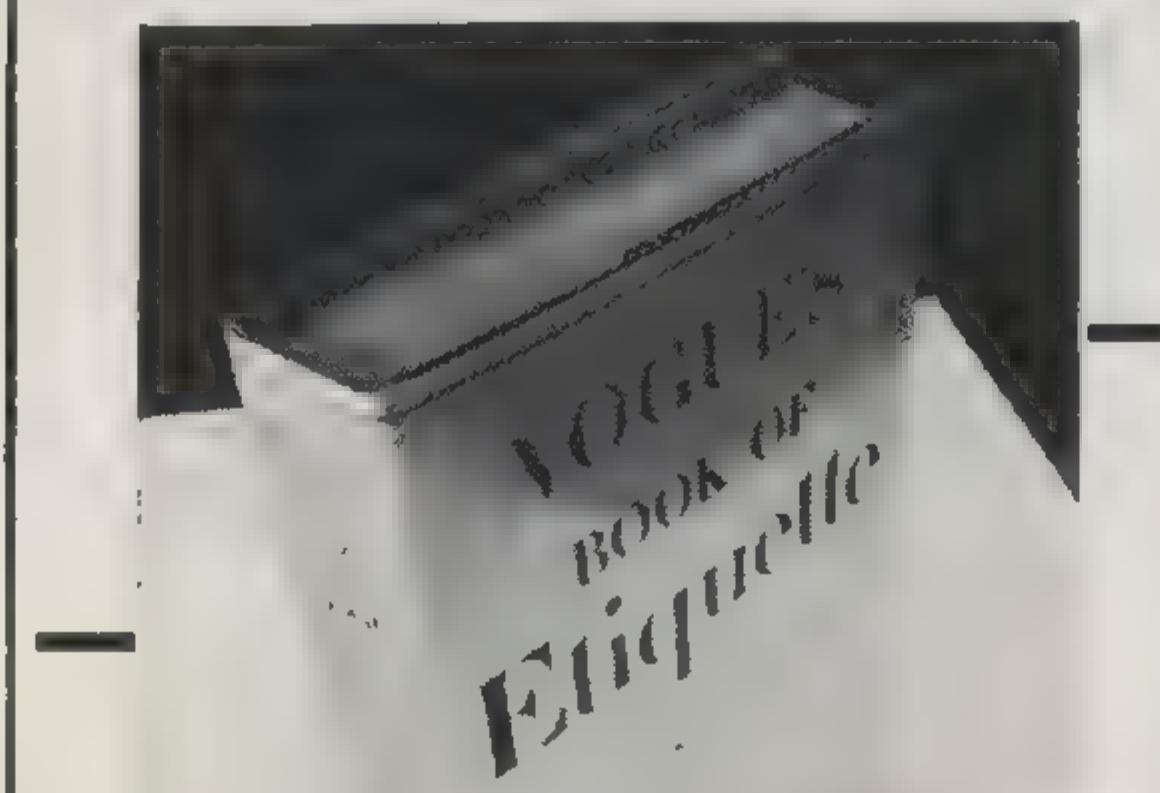
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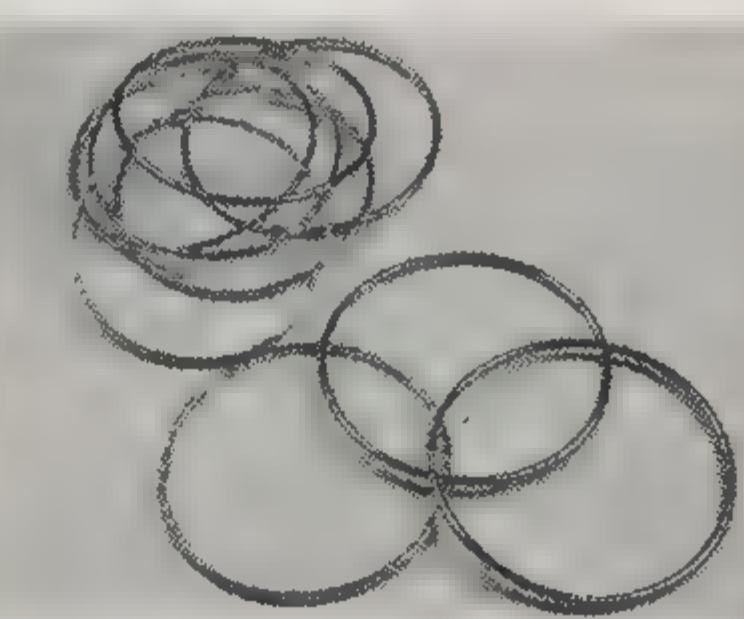
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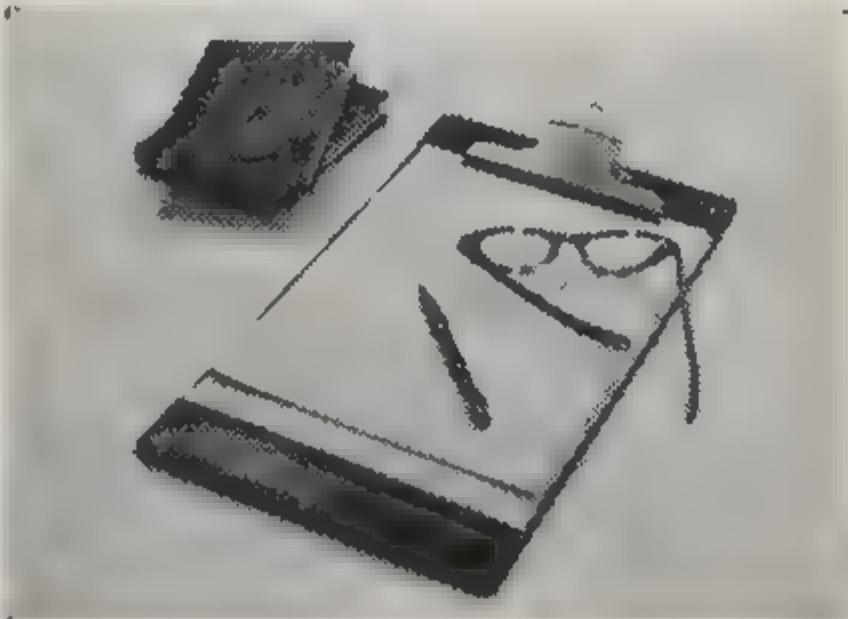
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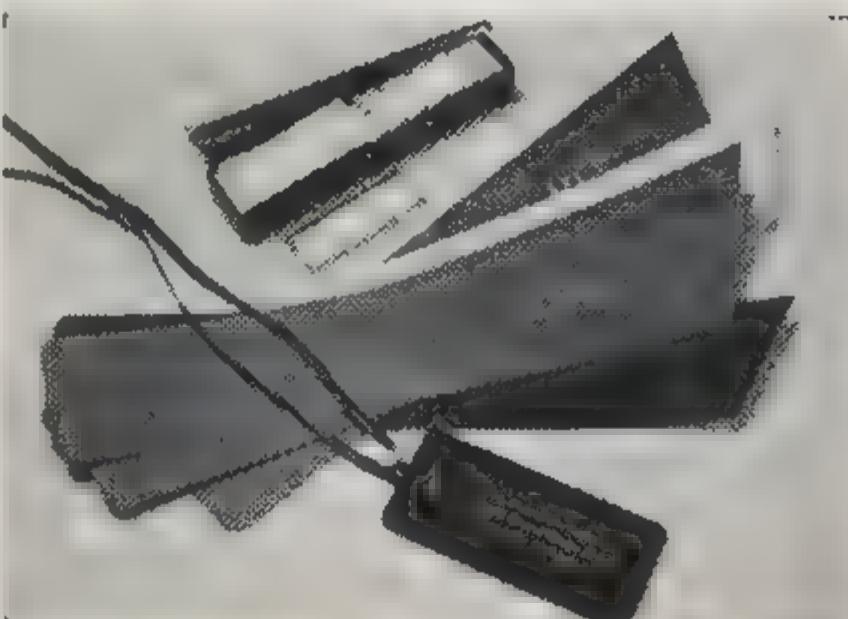
SHOP HOUND ...college revisited



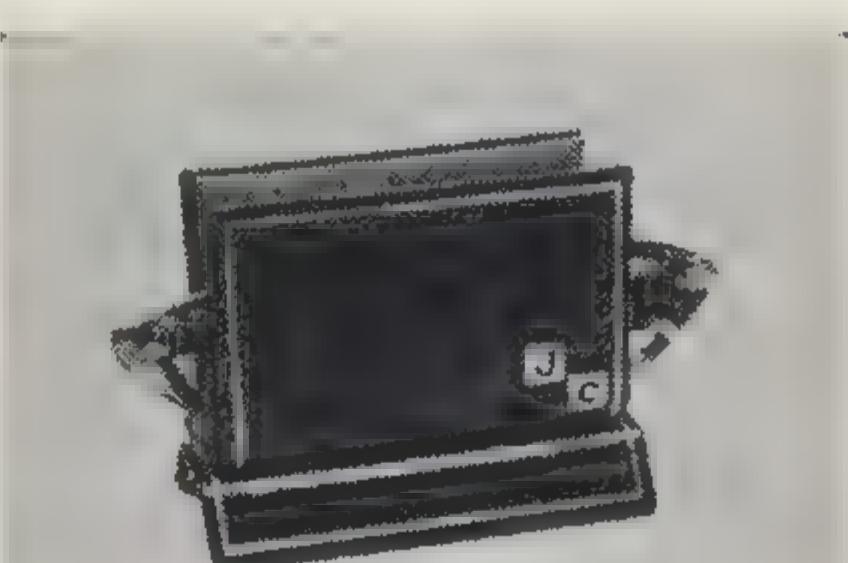
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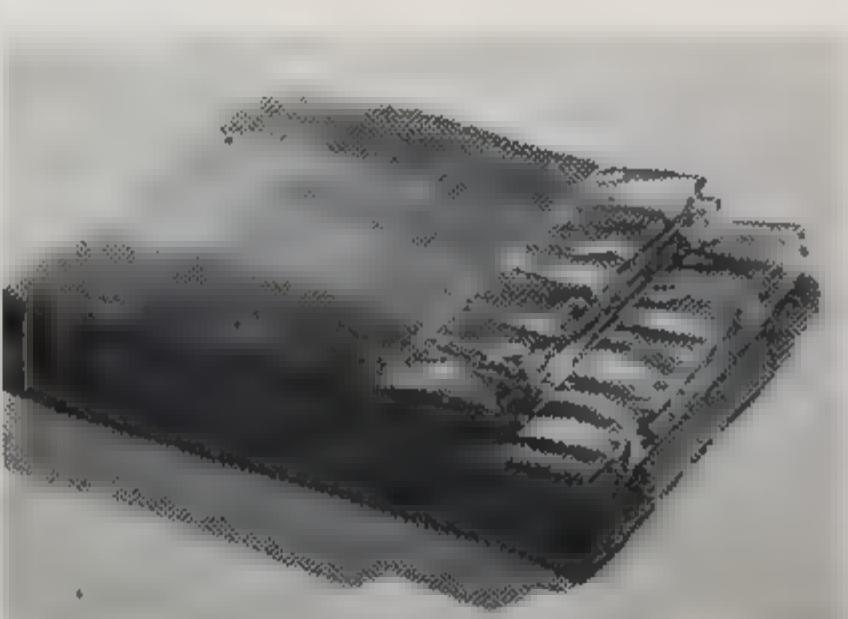
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VOGUE

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AUGUST 15, 1955**COVER**

Autumn news here: sepia-red shoes (see p. 78); darkened red tweed (page 101); the raccoon hat, a smart modicum of fur (page 61). Costume with Sag-No-Mor jersey overblouse and lining; by Monte-Sano & Pruzan of British tweed. About \$285. Costume, Mosell bow-pin: Bonwit Teller. Costume, also Hutzler's; L. S. Ayres. Emme hat. Kislav gloves. Andrew Geller shoes: stitched sepia-red calfskin by American Hide and Leather. "Autumn Beige" stockings by Archer. "Luscious Red" lipstick: Beauty Counselors.

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Toute la gaieté et le charme de Paris
LE MUGUET DU BONHEUR
CARON

© Caron, 1952

Vogue's eye view of where fashion is going this autumn

This issue begins Vogue's first forecast of where fashion is going, this autumn—in terms of fashion. Where else are the new fashions going, in terms of their wearers, in the world? The good new clothes are for the new good times. So these are some of the places where coming fashions will soon be going—

To *The Matchmaker*, Thornton Wilder's hit comedy, a delight in London last season, opening in New York in October and starring Ruth Gordon, as an amiable artful dodger, shrill, and red-combed. To John Van Druten's agile new comedy, *Dancing in the Chequered Shade*. To take a lot of lip from Maurice Chevalier, coming to New York in a one-man show, singing all the old killers in his own spiffy style—"Louise," "Valentine," "Ma Pomme." To *The Young and the Beautiful*, a new play by Sally Benson, based on a jewelled handful of short stories by F. Scott Fitzgerald.

The young and beautiful by-play on the other side of the footlights might be the topaz-and-black dress on page 64, the blade of broadcloth on page 68, the exotic fabrics simply shaped on pages 66, 113.

To hear Maria Callas, great coloratura and beauty, open the Chicago Lyric Theatre season with *I Puritani*. To hear Inge Borkh, the wonderful warm young German soprano, sing in Verdi's *Macbeth* with the San Francisco Opera Company.

New notes in the audience—two fresh evening silhouettes forecast in this issue, one bouffant with new intricate fullness, one sheathed to the anklebone.

To the sky in a Vickers Viscount, the new turbo-prop aeroplane that is almost teleportation—noiseless and miraculously speedy. B.O.A.C. now flies Viscounts from New York to Bermuda; Capital Airlines uses them to link Washington and Chicago; Trans-Canada Airlines slings them from Toronto to New York.

Sky-high fashion among the passengers might be the costume on the cover of this issue; the tunic suits on pages 84-85; the camel's hair coat on page 67.

To the new Hitchcock suspense movie, *To Catch a Thief*, to see two of the best-looking people in sight: Cary Grant, darker and warmer than ever, and Grace Kelly, paler and cooler than ever. To the new movie, *My Sister Eileen*, a lively sixth incarnation of life in the famous cellar, with Bob Fosse dancing superbly, and Jack Lemmon playing the Editor with great charm and scarcely the brains to sharpen a blue pencil.

Fashions to watch, on the watchers: slender sheath dresses (pages 112-113), worn under the new short-cut fur overcoats (pages 74-77).

The full-skirted dress on page 62, worn under a long sloping tweed coat.

And across the living room, to tune the television set, to snag Frank Sinatra narrating a musical version of *Our Town*—directed by Delbert Mann, who directed *Marty*. To see Orson Welles as Svengali in *Trilby*. To watch *Tomorrow 1976*, a commentary on American life, starring Sid Caesar, Wally Cox, Nanette Fabray, and its author—Pat Weaver, who is, incidentally, President of NBC.

Channelled toward an entertaining evening at home, the anklebone cardigan on page 65; the cashmere sweaters (pages 108-109), worn over tight black knitted wool pants, with the barest sandals, coils of rhinestones or pearls.



Autumn fashion forecast

quick start on clothes-plans

Raccoon: news in city form

A breath of fur is the breath of fashion this autumn, and the newest city fur is raccoon. Here, an overgrown shawl collar to the waist of a new form of city smartness—the jacketed dress, now in knitting, at its slimmest yet. By David Goodstein, in heather-brown jersey; \$155. Saks Fifth Avenue; Dayton's; Neiman-Marcus. Jewellery by Mazer, gloves by Superb, calfskin bag by Coblenz, also at Saks Fifth Avenue. Close-groomed brown velvet hat: Mr. John.

Ready, already, news to go into smart autumn clothes-plans—the new silhouettes, colours are in the shops at this minute, can go into action as soon as the weatherman gives the signal. And here's what to acquire now (later installments of *Vogue's* autumn fashion serial will cover later clothes-needs, other American and European ideas, as they arise): Make some new plans for slenderness. Slender autumn shapes are the slimmest yet—and every smart wardrobe needs some slivers of fashion. They're newest when knitted (sheathier day sheaths and jacketed dresses of jersey, anklebone dinner sweaters); but for late day and evening, there are wonderful new blades of wool broadcloth, close-cut cut velvets. To coat this new slenderness? The sloping A-coat or one of the narrower new coats that range from slim, casual elegances of camel's hair to fur-trimmed fleeces scarcely wider at the hem than at the shoulders. The slender suit that leads the early field is the tunic; look for new nuances in its long, strong mould of jacket—fur collars, or jutted pockets. Then, plan on some fullness—new forms of fullness. The full new day skirts have a manipulated width, not a careless flare; evening bouffancy can compete with the sheath only when the fullness is intricate, interesting. And, almost every smart closet ought to hold a hangerful of this new fullness (and an A-shape coat close by—to wear with wide skirts). Next, plan for new amounts of fur. It's the modicum of raccoon or nutria or mink, in the form of collar, gilet, or muff, that makes the new difference to a city costume this autumn. Even the maximum in fur—the fur coat—is arriving in one smart new minimum: short little overcoats that shape a young new look over splinters of suits, slithers of evening dresses. And, make some new colour-plans. The sepia-red shoe has arrived this autumn to key whole new schemings of colour; read all about them later on in this issue. And new black-woven fabrics are doing the same—new basics are shadowy reds, browns, blues, greens. As for hats (hattier), shoes (shapier): examples of all this news are in this forecast issue. And this is the point—the news is fresh, accessible, for a quick start on the smartest autumn wardrobe you ever put together.

Autumn forecast



New plan for fullness: manipulated width

It's this way this autumn, this muchness

of skirt—or a straight sliver.

And in this city day dress by Nettie Rosenstein,

notice how the new width works:

a careful plan (not a casual flare)

of pockets and pleats fanning full from a
hipline waistline—but not so full they won't
fit beautifully under new A-shape coats.

In worsted-and-silk, about \$155.

Bonwit Teller; Nan Duskin; I. Magnin.

Black fur fez: Emme.

The raccoon in the plan

as per page 61, a rounded muff
from Winter, at Bonwit Teller.



A modicum of fur: new mark of smartness

Sure sign that a city costume is living in
the fashion present: the little breath
of fur, appearing on many of this autumn's
jacketed dresses. Here, a flat curve
of nutria on a soft new taupe tweed
that's a mingling of wool and Angora.

And slender lines

are here, too (see page 61);
this is the dress-and-jacket at its
slimmest, fine-boned best;
by Hattie Carnegie. About \$435.

Wrapped jersey cap, also from
Carnegie. Costume, also at
Henry Harris, Sakowitz.

Roman Stripe stockings;
Evins opera pumps at I. Miller.
Alligator handbag at Lederer.

Autumn forecast



Pointed fullness: evening news

It goes this way, the new kind

of evening bouffancy—almost unbelievable fullness
dipping pointedly at either hip.

In this dress (its designer named it the *coquille*),
the bodice begins by being topaz satin,

then forms topaz chiffon spirals that wrap
the waist and arc low over either hip;

after that, a skirt that's a precise fullness of black taffeta—
meant to sway exactly eleven inches from the floor.

A Samuel Winston dress, about \$225.

Dress, Kramer rhinestones, satin bag,

Alexette Bacmo gloves:

Bergdorf Goodman.

Dress, also Julius Garfinkel;
Hudson's.

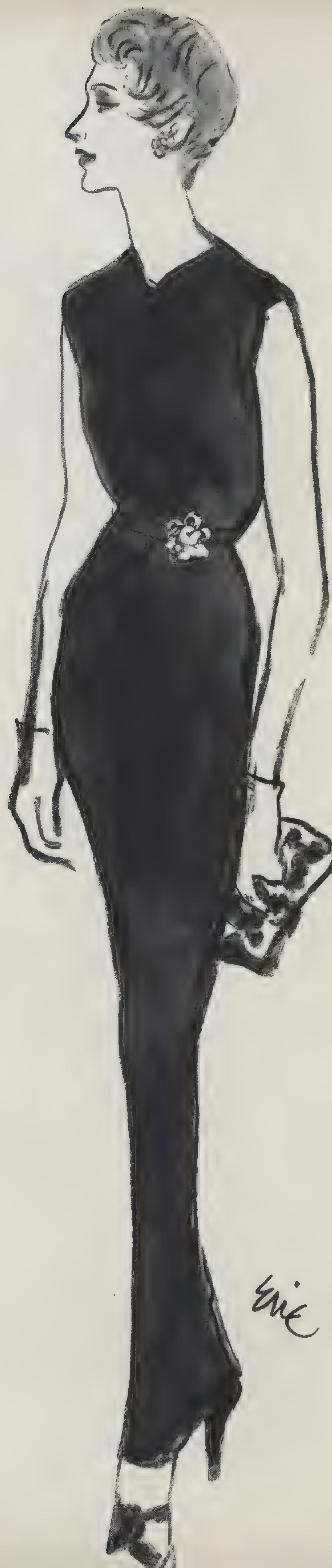
The anklebone cardigan: newest evening length

The anklebone sheath slithers through
every collection—and here it slithers
with a superbly casual chic,
in a sheath that's a cardigan sweater
carried to the ultimate degree.

Knitted of wool

and that's important: the long wool
evening dress is on the eve
of its most eventful year.

This dress, by Gernreich-Westwood; about \$80.
Bergdorf Goodman; Frost Bros.; Joseph Magnin.



Autumn forecast



Late-day news: exotic fabrics, simply cut

Look that's right out of this autumn's book:
the covered, rather casual cut of dress—
made decidedly late-day by the use of
sumptuous fabric. Here, a simple shirt dress
suddenly exotic, in velveteen
with a dusky new beauty—
black Paisley print on warm beige.

Plus skirt news

as on page 61—a manipulated fullness.
By Brigance, in an Onondaga print
on Crompton velveteen; about \$50.
Ready in late August at Saks Fifth Avenue;
Neiman-Marcus.



Camel's hair elegance

Handsome daytime habit around
this autumn: coats of great city
smartness in that famous country fabric—
camel's hair. This one, as narrowly
double-breasted in cut
as comfort will allow.

A new modicum of fur added

to the cutaway neckline gives extra
elegance (see page 61).

An Originala coat in Stroock camel's hair
(Mitin-mothproofed); about \$250.
Lord & Taylor; Wanamaker's, Phila.;
Harzfeld's. Nutria gilet, at Harold Rubin.

Autumn forecast



Broadcloth blades, late-day

After dark, as smart a look as autumn fashion offers—the lightly glossed smoothness of wool broadcloth, in dresses with slender blade-cuts. This, a glowing garnet, with a subtle, sleeveless bareness, a high-waisted satin streak. By Harvey Berin, in French broadcloth; about \$95. Dress, Wear-Right gloves: Lord & Taylor, Dress, also at Hudson's; I. Magnin.

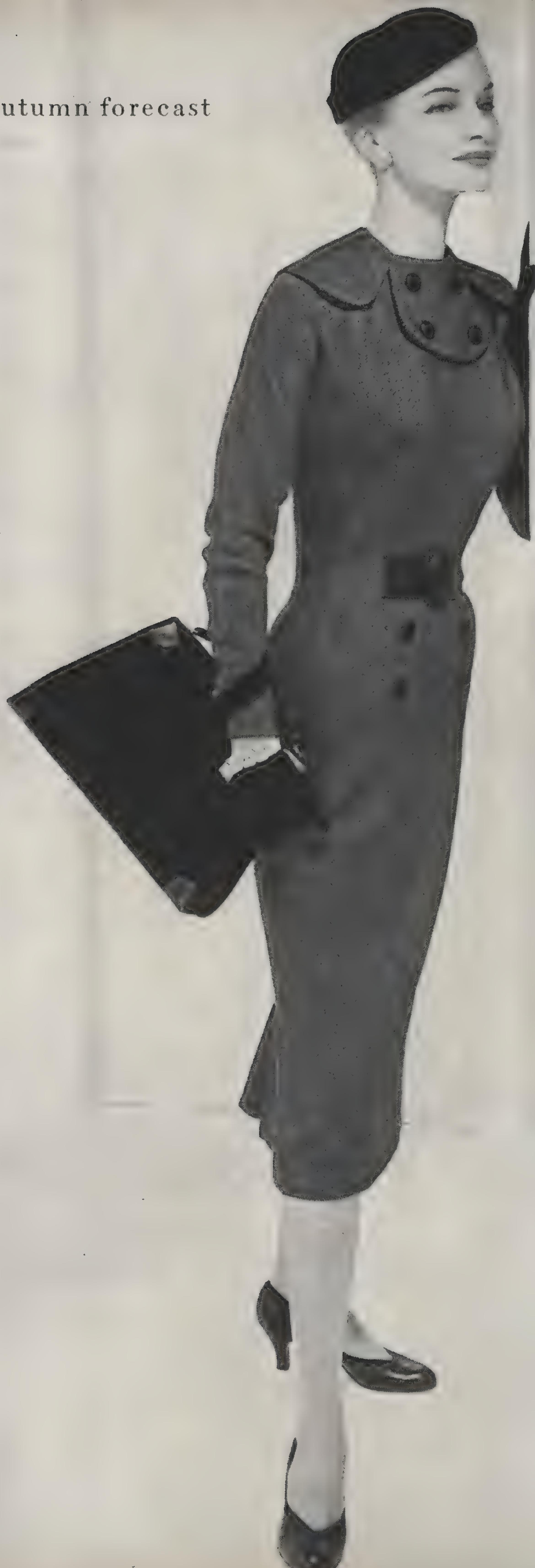
The hat's also a point,
and by Emme; more about it, page 72.



The knitted coat— with raccoon

Stopper in every autumn collection; the coat, suit, or dress that's entirely needlework—and a fine piece of fashion this coat is. Has the dash of a sweater, the warmth of an ulster; and two very special nuances—the plus of a wide raccoon collar, of a look that's as right for late-day (its outlook here) as it is over daytime dresses. By Goldberg-Weissman, in black wool, knit; about \$95. Bendel's Young-Timers; Hudson's.

Autumn forecast



Slimmer than ever: the slender day dress

If the dress fits—close as a kid glove all along
the line—wear it; sheathier sheaths
are a rule in autumn fashion. This one, a long strong
mould of black-and-white bird's-eye tweed,
is long-sleeved, with a detachable clover-cut collar.

Even less belt

is used—just a few inches
of leather, buckled.

An Oleg Cassini dress, about \$95. Altman's;

Woodward & Lothrop; Frost Bros.

Sally Victor toque.

Rhythm Step calfskin pumps; Larkwood stockings.

The fur-trimmed coat comes back— beautifully slim

A fashion revival, but it's scarcely
recognizable in its new incarnation—
the fur-trimmed coat this slim,
with this modicum of fur, this superb
new sense of city-correctness.
Here, black wool neatly rimmed with nutria,
hardly wider at the hem than it is
at the shoulders. By Jablow, in a
Forstmann wool; about \$250. Saks Fifth Avenue;
L. S. Ayres; Sakowitz. Sally Victor toque.





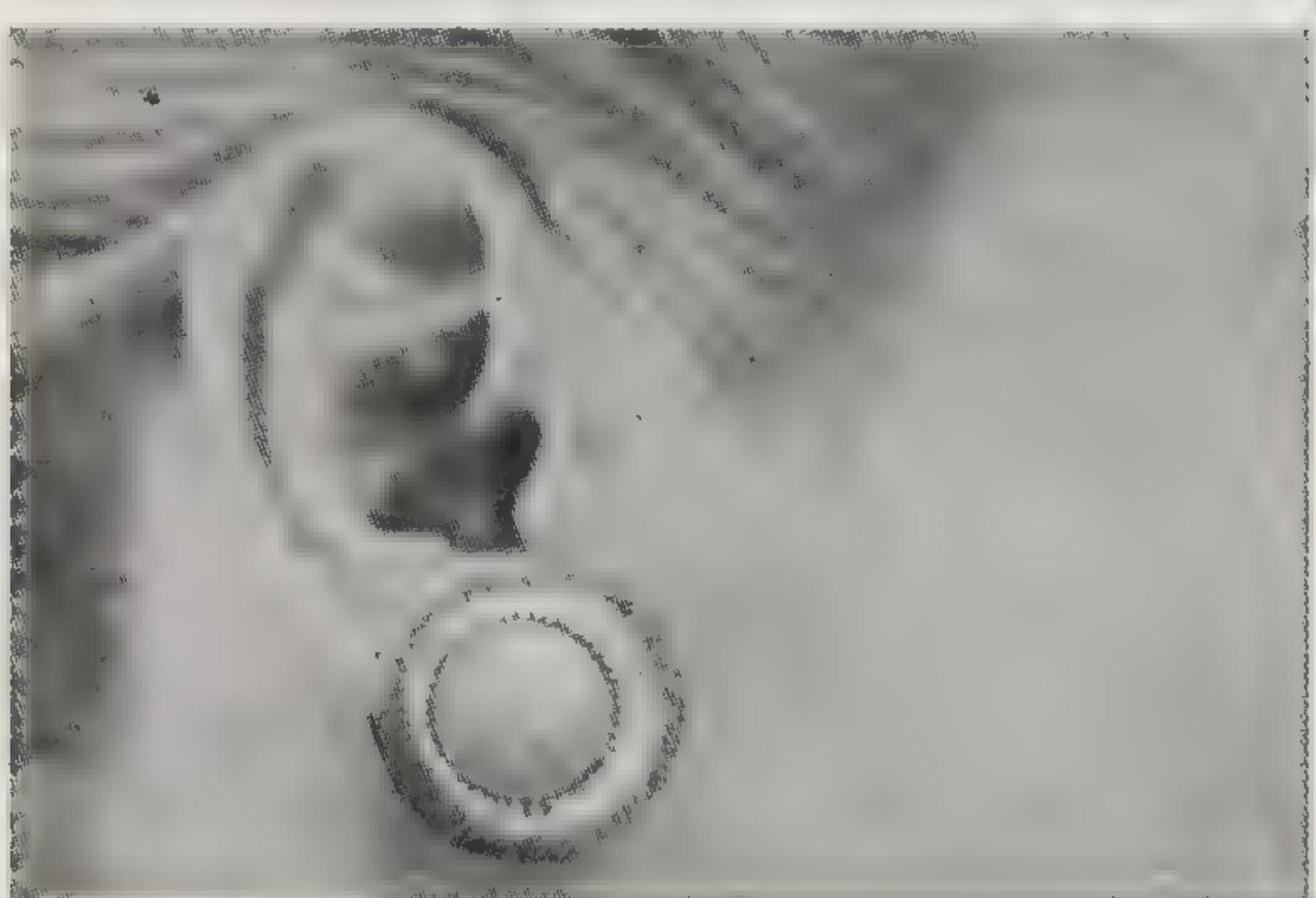
New coiffure earmark

Lengths differ, directions differ, but watch:

new coiffures (below) have this in common—

the hair clears the upper curve of the ear.

(And, earrings that clear the back of the ear: Wingbacks
by Judith McCann; \$7.50 plus tax, at Lord & Taylor.)



Hattier hats: the new swan

Delicious evidence that hats

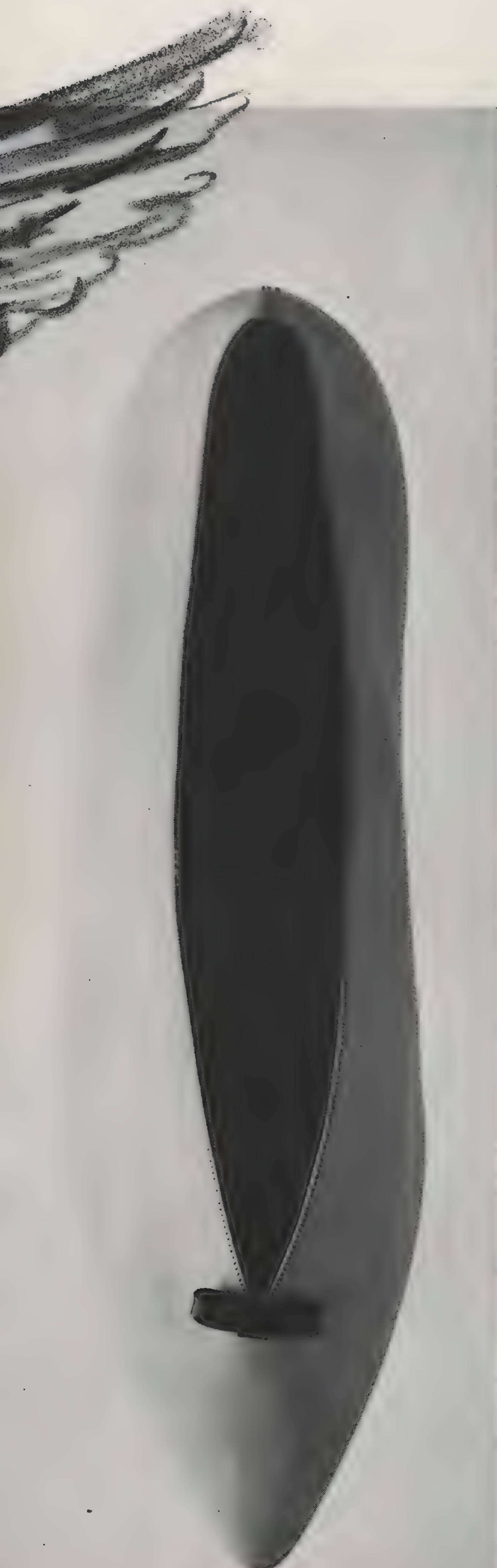
are extending themselves beyond cap-size—

the feathered swan by Adolfo for Emme

(Traina-Norell showed a whole covey
of these in his new collection),

with sweeping back-plumage. This one,
guinea-hen feathers; about \$50.

Also at Nan Duskin; Neiman-Marcus.



Shapier shoes: double-V slippers

In a season of great shoe news (see pages 78-83),
this exciting example: a flat with the

curve of the vamp and the line of the toe
forming two absolutely symmetrical V's.

Beige leather with black patent leather;
about \$25. A Perugia invention for I. Miller.



The beret: new fashion-slant

Almost never out of fashion, and now, with news of this kind,
never so much in fashion—

the beret for autumn in beige fleece tied to the back
with brown velvet ribbon. Elizabeth Arden; \$45.
Trifari earrings, at Altman's.

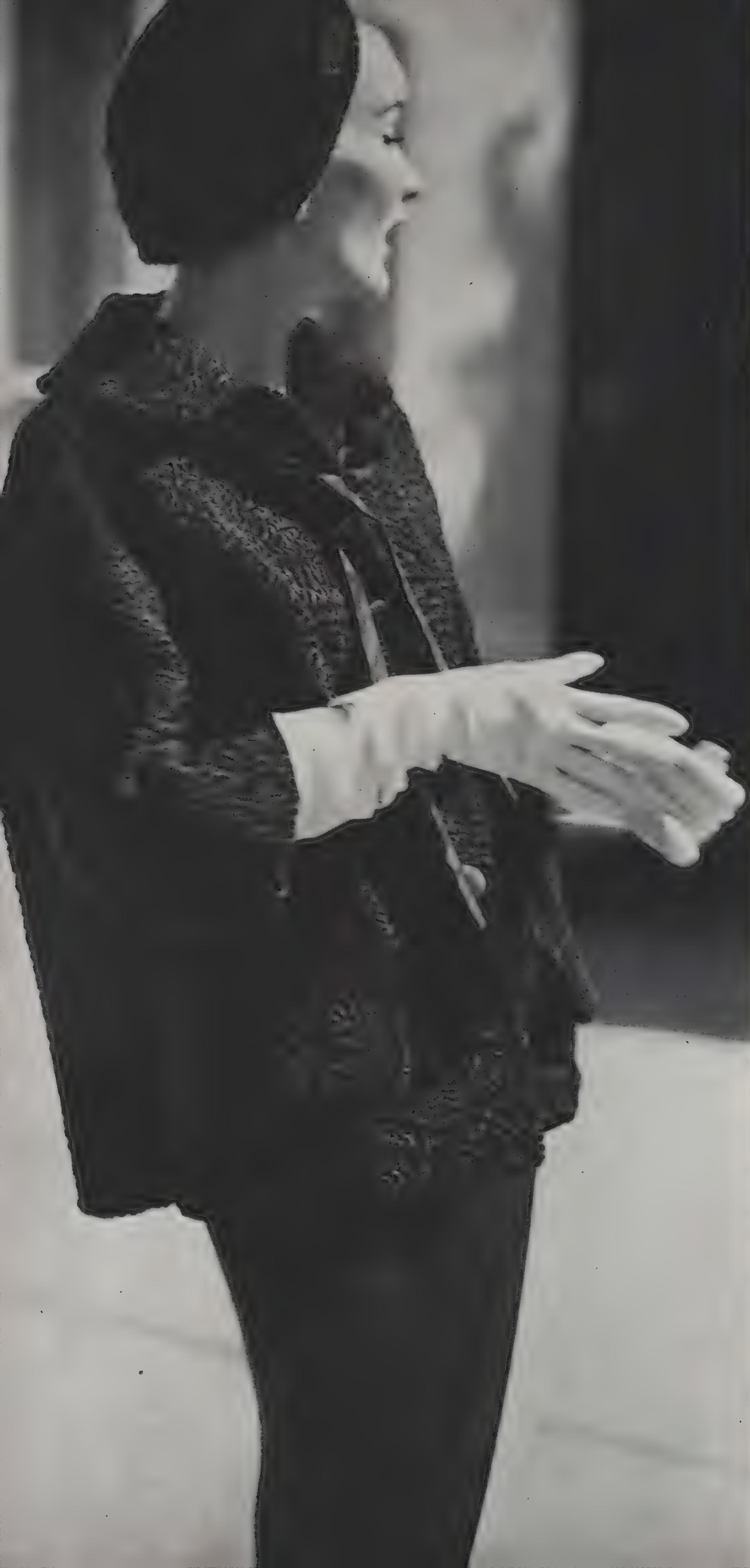


New fur plan: this much coat

This much mink.
Left: About the newest fur coat in sight—about this much coat, cut short somewhere around mid-thigh and tailored as strictly as tweed. A true coat, longer, more important than a jacket, making a young new shape over splinters of skirts, slinks of dinner dresses. Here, a short-cut overcoat of Emba Autumn Haze mutation mink. A Ralph Marano design at Russeks; Harzfeld's; I. Magnin. Blond tweed skirt by Sloat. Calfskin bag by Nettie Rosenstein. Velours fez: Emme.

This much seal.
Right: New amount of black-dyed Alaska sealskin, double-breasted and precision-cut. A Ritter Bros. coat, worn with a side-swiped beret of black seal by Emme. Coat, also Woodward & Lothrop; Joseph Magnin; Morgan's of Canada. Jewels: Gold, diamonds, by David Webb.





**This much
coat—
more new furs**

This much lamb.
Left: Short slice of coat, big serving of fashion—this time, black Southwest African Persian lamb, Hollander-dyed; this time, the length just south of jacket. The wide collar is bowed with narrow black satin; the look is urbane and young. Worn with an Emme cap of Persian lamb, gold and diamond earrings by Cartier. The coat: Revillon. Also, at I. Magnin; in Canada, at Eaton's.

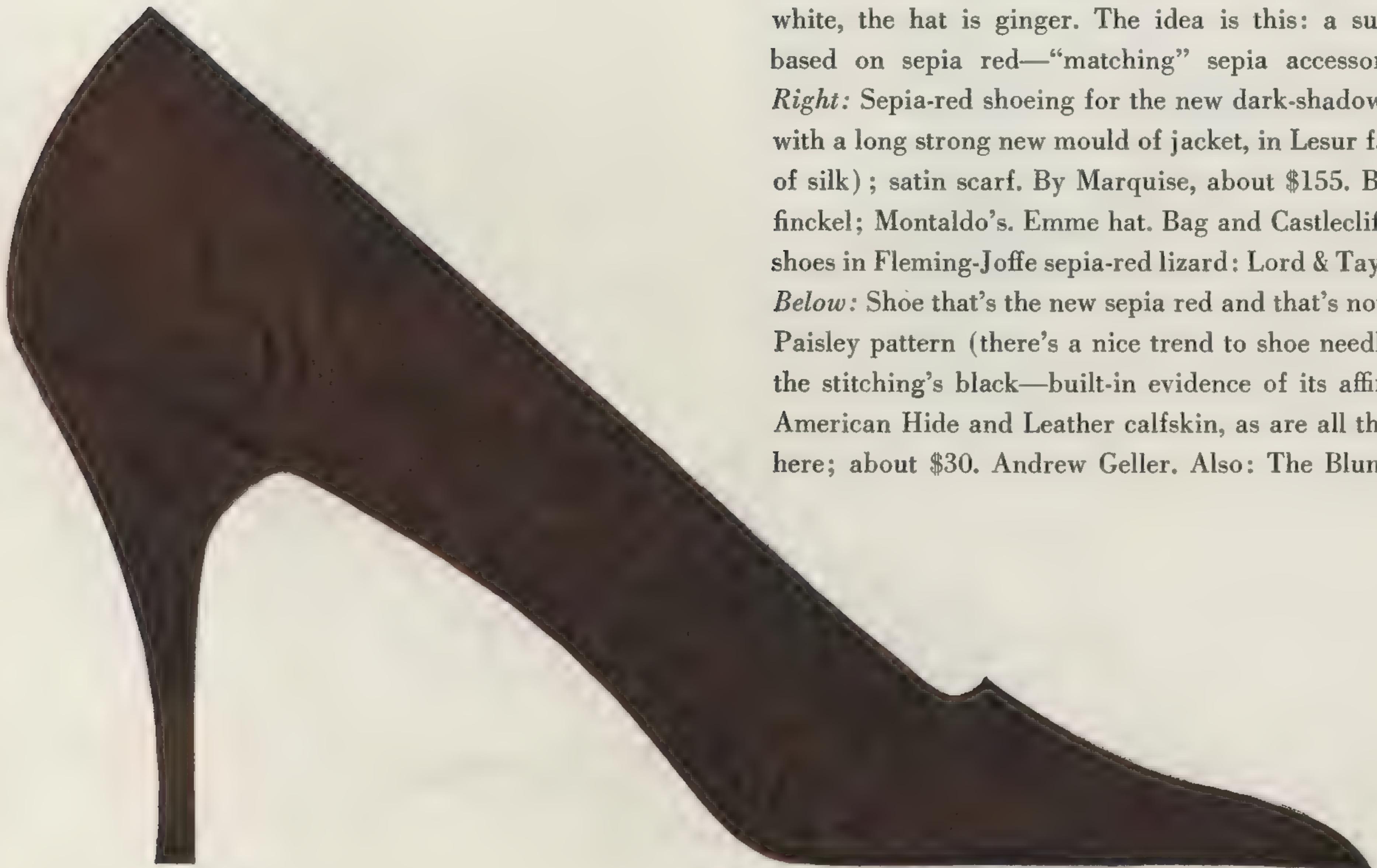
This much leopard.
Right: Another short order of fur coat fashion—this time, a wonderful wrap-around coat of Somali leopard that stops well north of the knee. Coat, by Gunther Jaeckel, here on the spot for a town day with a black dress, a black satin beret by Sally Victor. Gold earrings: Verdura. Coat, Julius Garfinckel; Neiman-Marcus.



SEPIA RED

new shoe-shade; new plans for it

Shoe-change in autumn fashion—and it's ready already; important enough to change a wardrobe's whole outlook on "what goes with what." It's the sepia-red shoe in various versions on these five pages—so darkly browned it's as basic as black or navy blue; but so undeniably red it's as tonic as a carnation in a buttonhole. And the timing's perfect. Sepia red makes excellent footing for the dark-shadowed reds, browns, blues, and greens so current in fashion—see pages 100-101; for the walking examples starting opposite. And as for black itself, the sepia-red shoe often comes stitched in black just to point up the affinity (and stitching bears watching—many smart shoes have stitched décor this year). But this is where the real excitement comes in: in the accessories that pick up where the new sepia-red shoes leave off. On the pages ahead, notice how sepia red's at the bottom of entirely new *schemings* of colour. With the green suit shown right, for instance, the shoes are sepia red, but the bag's a pine-colour, the gloves are white, the hat is ginger. The idea is this: a subtle interplay of colours based on sepia red—"matching" sepia accessories, please don't apply. *Right:* Sepia-red shoeing for the new dark-shadowed autumn green—a suit with a long strong new mould of jacket, in Lesur fabric (wool with a smitch of silk); satin scarf. By Marquise, about \$155. Bonwit Teller; Julius Garfinckel; Montaldo's. Emme hat. Bag and Castlecliff jewellery, Mademoiselle shoes in Fleming-Joffe sepia-red lizard: Lord & Taylor. Mary Grey stockings. *Below:* Shoe that's the new sepia red and that's not all. It's also stitched in a Paisley pattern (there's a nice trend to shoe needlework this autumn), and the stitching's black—built-in evidence of its affinity for black dresses. In American Hide and Leather calfskin, as are all the sepia-red calfskin shoes here; about \$30. Andrew Geller. Also: The Blum Store; Neiman-Marcus.



DRAWING BY WARHOL

COFFIN





2 3

1. *Shoe, below:* The city side of sepia red—this walking (prettily) pump with a nice young line, a pinked tab looped flat to the toe. By Confettis, \$13. At Gimbel's. 1. New shoeing for a golden-beige city-day dress. It's a knitted sheath of a soft mixture of lamb's wool and Angora. A Tina Leser dress, \$60. Bonwit Teller. Hill and Dale shoes: designed to walk miles, uncomplainingly. Stacked leather heels; black stitching. \$18. Lord & Taylor. 2. Mustard tweed in the city with a pair of the new sepia-red pumps (same shoe shown in close-up below). The dress: fitted and flared, with a fold at the front that gives a coat-dress effect. By Carolyn Schnurer, in a British woolen, \$50. At Lord & Taylor.

Shoe, opposite: Sepia-red news in that famous country shoe, hand-sewn, moulded-all-of-a-piece Haymakers. About \$15. From Lord & Taylor; J. W. Robinson. 3. Country separates wearing the Haymakers shoe just described. Skirt by Customcraft of Anglo wool tweed, \$30. Shirt, worsted jersey, \$12. Both, Bonwit Teller. 4. Sepia-and-black boots, at ease with the new wide-cuffed Monte Carlo country pants. Of Worumbo wool flannel, \$30. Wool turtle neck, \$14. Bergdorf Goodman. Scarf: Brooke Cadwallader. Flat-heeled boots by Gustave, handmade in the Virgin Islands; \$11. From Best's. 5. Golf shoes gone sepia red—and a wool skirt by Haymaker, \$20; a sweater of pebble-knit black wool, by Goldworm, \$8. Crêpe-soled shoes by Marilyn; \$9. Everything, at Best's. *Both pages:* All shoes of new sepia-red calfskins from the American Hide & Leather Company. All the pale-beige stockings by Kayser.



COFFIN

4

Sepia-red
shoeing
for city-country
fashions



5





Shoe news here:

the great profile; fabric prints. *Above:* less shoe—but this is where a little means more than a lot. It's the opera pump with a new "profile," cut lower on the foot all along the line (not just scooped low at toes or sides), making for a beautifully simplified shell of leather, on a stickpin heel. Red lining. By Herbert Levine, in black matte calfskin (from Hubschman); about \$30. Jack Schaefer; Famous-Barr. *Below:* New late-day trend in shoes, from a new shoe designer—the fabric slipper in a silk-and-wool Paisley print, by Dominic Romano. And this new mingling of subtle colours, black and blue and pink on amber brown, is a fresh solution for the new brown little-evening dresses. In an International fabric; about \$20. D. H. Holmes; Daniels & Fisher.

New blue, news with sepia red. *Left:* The new and beautiful "how" of blue in town—this easy suit in one of the black-shadowed autumn blues, worn with the new sepia-red shoes, an ink-blue bag, white gloves, the smart new modicum of fur: a hat that's a luxurious fluff of raccoon. Suit by Goldberg-Weissman, in British woolen; about \$75. Suit, jewellery, bag, and Kislav gloves: all, Best's. Suit, also at I. Magnin. Hat (also on cover): Emme. "Picture Red" lipstick: Primrose House. Suit-slippers by Valentine in American Hide and Leather sepia-red calfskin. The "Gold Rush" stockings: by Vision.





Tunic-suit advances:
the furred tweed;
the juttet jacket

This season will see it at its summit—the suit with the long strong mould of jacket. And it's made progress: autumn's smartest tunics have jacket-length plus—here, the new plus of a fur collar, of juttet pockets. *Right:* Dior's newest tunic (and he's had a strong hand in tunics from the start)—its easy jacket given a new jut by the set of the big pockets. And it's tweed (black with copper); has a collar that converts from low to high with the weather. About \$285. Suit in Ducharne wool, hat; Christian Dior-New York, Saks Fifth Avenue; Nicholas Ungar; Holt Renfrew of Canada. *Left:* Tunic jacket, fur collar—two smart suit assets in one suit; speckled black and white tweed plus white nutria. \$235. By George Carmel; fabric by Forstmann. At Saks Fifth Avenue; Dayton's; Best's Apparel. Sally Victor hat. *Both pages:* Alexette Bacmo gloves, Saks Fifth Avenue.



HORST



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The unification of Germany, that 64-billion-dollar international question, with both Russia and the Western Allies popping up with their jackpot answers.... "The \$64,000 Question," CBS-TV's quiz show, jumping with such gadgets as armed guards guarding the neatly erudite questions while the contestants attempt the impression that they've just come for laughs.... The Anouilh play, *Time Remembered*, now in England, with its line: "How can one presume to analyze the grief of the aristocracy?"... The lingering belief in France that milk is bad for the liver, a belief that seems to prevent some Frenchmen from indulging their full nostalgia for Mendès-France.

PEOPLE ARE TALKING ABOUT... The fun-and-games witchery of the new movie, *To Catch a Thief*, in which Cary Grant and Grace Kelly chase around the Riviera in a Sunbeam-Talbot, talking in their lovely clipped way, she so rich and Ko-ool and he so seductive as a suspected cat burglar.... Cal Jackson, an American jazzman on Canadian TV, who can make a studio orchestra sound exactly like any one of a dozen great bands.... The big show of one-hundred-forty Picasso paintings at the Louvre with forty-two of them from Picasso's own collection.... Evelyn Waugh's *Officers and Gentlemen*, a war novel that is occasionally written in a private pig-Latin form of English (understood primarily by Guards officers) and occasionally in the most felicitous prose, especially a dinner party in northern Scotland where the furniture was all made of antlers.

PEOPLE ARE TALKING ABOUT... Connie Sawyer, a slippery, knockout funny woman who wrestles her own material to the mat, and George DeWitt, a handsome mimic who sings amusingly, both of them at the Versailles.... The young Irish actress, Blanaid Irvine, who looks like a magnified, elongated Luise Rainer. (She played in one of Dublin's two companies of Graham Greene's *The Living Room*, a drama of adulterous sin which flopped in New York, partly because many in the audience didn't understand the fuss.)... The Sammy Davis, Jr., record of "That Old Black Magic" and his transition phrase, "Meanwhile, back at the ranch."

S E N A T O R W A L T E R F. G E O R G E, massive, ruddy-cheeked, white-haired, with sharply blue eyes, is the most powerful man in the Senate now. Last spring, as Chairman of the Senate Foreign Relations Committee, he suggested that the heads of government of the four great powers could sit down and talk about the problems and tensions of Europe. That suggestion became the Geneva "meeting at the summit." More informally, the Senator from Georgia explained his motivation: "Let's not just sit back and talk bad about each other." (The last time he was Foreign Relations Chairman, he fought for and won Lend-Lease, in 1941, which he has since said, "may have been wasteful, but it shortened the war, perhaps by two years.") Deliberately non-oratorical, with an accent that only sounds Southern when he says the name of his own state, Georgia, the Senator has affected practically every American, either as a member or chairman of the Senate Finance Committee which runs the tax legislation. He is particularly pleased with his tax work for veterans, for the G.I. Bill of Rights, and for Social Security.

Before the seventy-seven-year-old Senator came to Washington thirty-three years ago, he had spent five years as an Associate Justice of the Supreme Court of Georgia, the state terminus of a career that began as a teacher. In Washington he lives at the Mayflower Hotel with Mrs. George, a pretty, smiling woman, owner of a light but deep Southern accent and of a baby-blue parakeet which flies about the room and never comes when called by his name, "Sweet Bobbeh." (On top of the big television set, the evening the facing photograph was taken, were several books on China, one about Mao Tse-tung, one about Chinese culture.) Of all his major senatorial accomplishments, the Senator is especially pleased with his work for Federal Vocational Education, is the author of four important Acts. On the courthouse lawn at Vienna, Georgia, near his old law office, there stands a bronze bust of Senator George, paid for in subscriptions by nickels and dimes from white and Negro students. The inscription reads: "Jurist, Senator, Statesman, Champion of Vocational Education." Like Sir Winston Churchill, the Senator was present at the presentation of his portrait.

ADVANCE NOTICE

Plays, TV, art, books, music,
and movies—all coming.



HAYES AND MARTIN IN "THE SKIN OF OUR TEETH"

STILL LIFE BY ZURBARÁN



FROM CHICAGO'S ART INSTITUTE

HELEN HAYES AND MARY MARTIN will take the Antrobus family of Thornton Wilder's play, *The Skin of Our Teeth*, through their primeval struggles (from the ooze to now) on NBC-TV, September 11. *Skin*, a Pulitzer Prize winner in 1943, was revived this summer in Paris for the "Salute to France," and is now on Broadway. Miss Martin's daughter, Heller Halliday, plays a small Antrobus, with George Abbott as "Man," the head of the family.

FRANCISCO DE ZURBARÁN's "Still Life" is one of a superb all-over-the-lot assembly of paintings to be shown in October at New York's Silberman Galleries. This exhibition, made up of thirty-three works sold by the Galleries during the past thirty years, will benefit the Spanish Institute's research fund for advanced study in art and archaeology in Spain.

Roger Stevens: big producer

A big, blondish man with honest blue eyes and a reassuring animal calm, Roger Stevens combines in one meaty, layered life both big-time real estate (the Empire State Building and Boston's new \$75,000,000 business centre) and big-time show business. This season he is involved in more Broadway productions than any other producer in the business. He works for the most part as a member of The Playwrights' Company and the Producers' Theater. In other shows, he holds, usually, from 20% to 80% of the play. Roughly 250 new scripts a year come to Stevens' private eye; he reads everything once; anything he likes, twice. And what he likes the second time around he buys. Among his buys last season were two of its biggest hits, *Bus Stop* and *Cat on a Hot Tin Roof*. With fresh-faced, unflickering modesty (so convincing that some people claim he works at it), Stevens has said that the clue to his success is simply: "I think of myself as an audience."

FOR THIS SEASON HE'S GOT A LITTLE LIST OF: 8 PLAYS DEFINITELY PLANNED

Joyce Grenfell Requests the Pleasure
(more about this on page 90).
Tamburlaine the Great by Marlowe;
Tyrone Guthrie will direct.
Untitled play by Mary Chase.
A View from the Bridge by Arthur Miller.
(In Stevens' words, "something about a bridge.")
A Quiet Place by Julian Claman,
with Tyrone Power as the star.
Small War on Murray Hill by Robert Sherwood;
about a small corner of the American Revolution.
Tiger at the Gates, a Jean Giraudoux play,
adapted by Christopher Fry.
Time Remembered by Jean Anouilh,
an import from London.

3 PENDING TRYOUTS

The Empress by Elaine Carrington;
Geraldine Page will star.
Blue Denim by James Leo Herlihy
and William Noble.
The Woman with Red Hair
by Sam Locke and Paul Roberts,
with Geraldine Brooks as the star.

3 FOR THE FUTURE

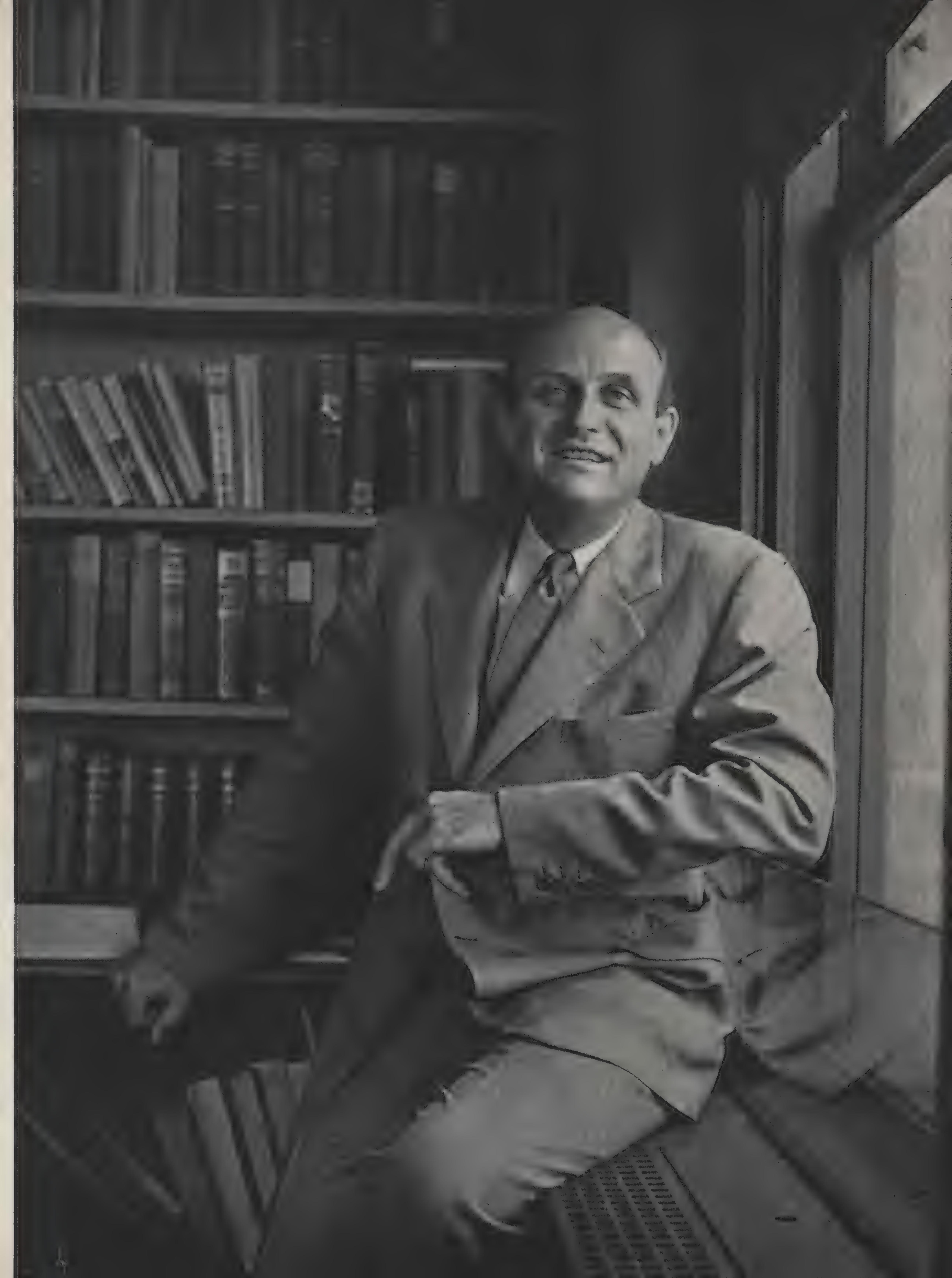
Marlowe by Leslie Stevens;
Tyrone Guthrie will direct.
Pour Lucrèce by Jean Giraudoux.
Lizard on the Rock by John Hall,
an English writer, now rewriting it.

3 ON THE ROAD

The Dark Is Light Enough
The Bad Seed
Bus Stop (national company)

INDEFINITE

Probably another seven to ten plays,
including, perhaps, one or more smashers.





JOYCE GRENFELL

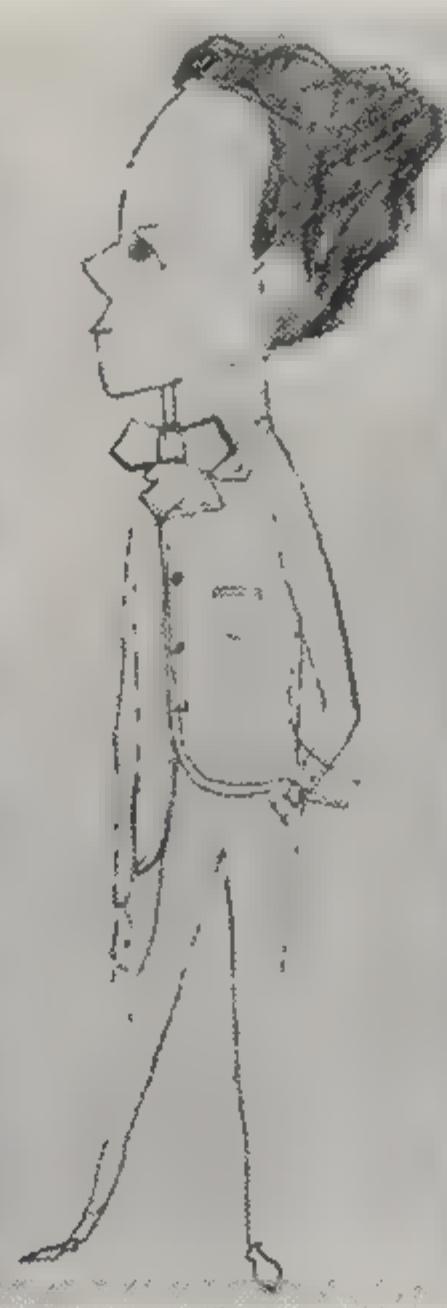
ADVANCE NOTICE *continued*



ANNA MAGNANI IN "THE ROSE TATTOO"



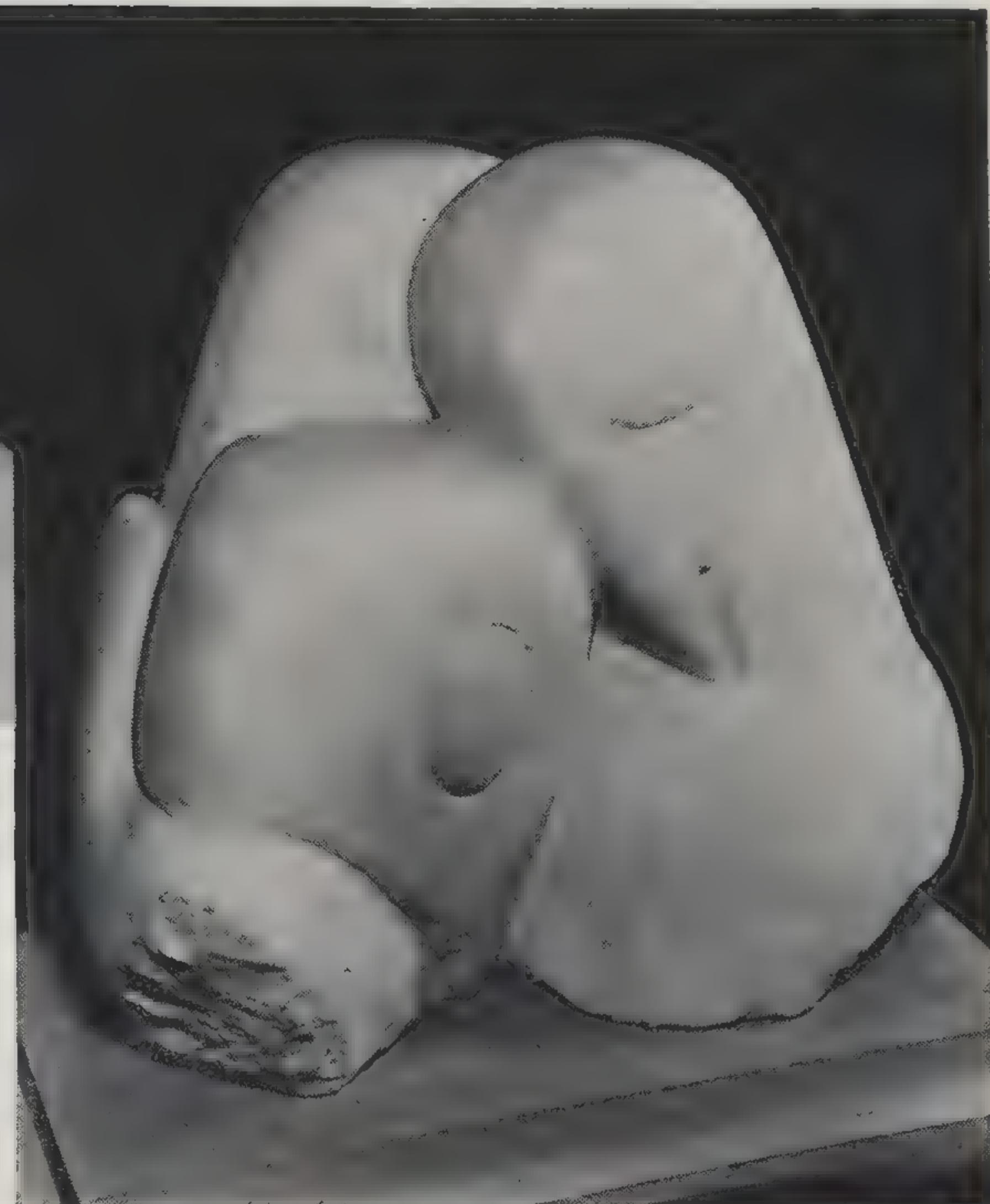
THE CZAR ON TV:
STILL FROM A NEW TELEMENTARY



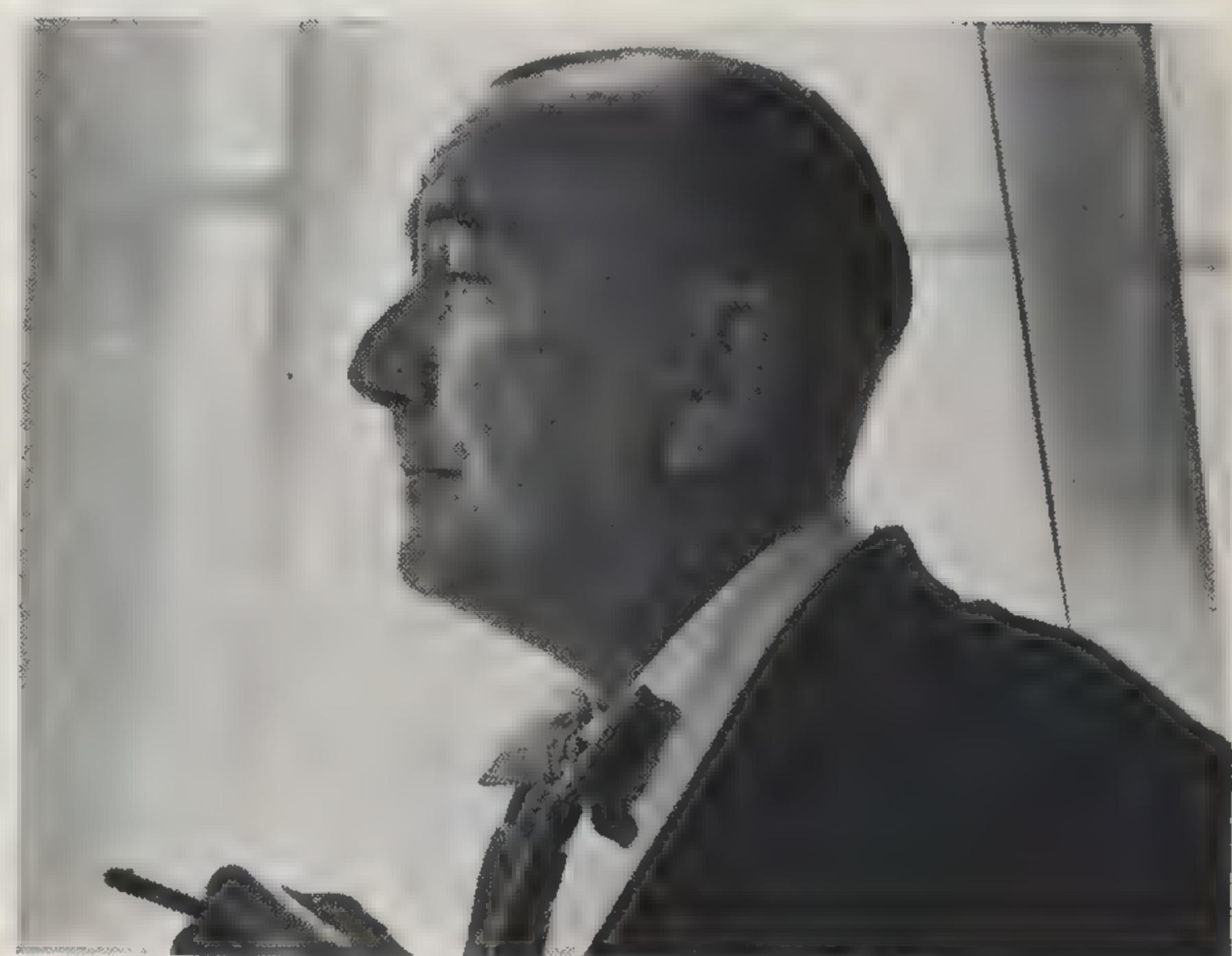
RAOUL DUFY
BY UPA



SIR JOHN GIELGUD



"PENGUINS," BY BRANCUSI



NOEL COWARD, A FRESH SHINE ON TV



THE COMÉDIE FRANÇAISE



EX-PRESIDENT



COSTUME SKETCHES FOR "DON PASQUALE," AT THE MET

EX-PRESIDENT HARRY S. TRUMAN, hopping on the bandwagon for more history recorded by men who live close to it, has turned out a tidy \$600,000 worth of memoirs in two volumes. *Year of Decisions*, due in October, covers his first year in office.

FOR THE METROPOLITAN OPERA's new production of *Don Pasquale*, the first since 1946, Wolfgang Roth has turned out gay Italianate designs for new sets and costumes: (above) his "elegant Don Pasquale" and Dr. Malatesta, the marriage-machinating villain.

GREGORY PECK wears a shaggy, interestingly doomed look to match the black beard and livid scar of Captain Ahab, hero of *Moby Dick*. Shot in the Azores and Ireland with ingenious rockers to quake the boat when waves failed, the movie *Moby* has roiled up a year's advance palaver, mostly about the rubber whale and about John Huston, its director, whose seamed, beaten face is nearly as inscrutable as Ahab's. By next February the whale should be out of the bag and on the screen. HELEN TRAUBEL, starting her eighth career, musical comedy, will arrive on Broadway late this season in the Rodgers and Hammerstein show, *Pipe Dream*, based on John Steinbeck's novel, *Sweet Thursday*. (Miss Traubel's other seven lives have spanned triumphantly opera, TV, concerts, radio, records, movies, and night clubs.) At ease in a deck chair (right), she studies her rôle as Madame Fauna, who was once called Flora.

MARY McCARTHY's new novel explores, with her usual dash of angostura, the complications of living in a community; this time she wades in the weedy pools of a town so prone to magnified catastrophe that it has not one but three village idiots "grinning in the post office."

MOZART monopolizes concert lists and music fêtes for the entire season, a circumstance due partly to what Jane Austen called "the accident of birth"; 1956 is his bicentennial year.

LONDON'S SADLER'S WELLS BALLET, like the rest of England, has gone all almond-eyed over the Orient this year, with the special result that one of the five new ballets they will bring to New York this September is Frederick Ashton's Japanesque tale, "Madame Chrysanthème." Pocket-sized Elaine Fifield (below) dances Chrysanthème.

GIULIETTA MASINA, a whole new thing in the way of Italian movie stars, small, plainish, and blond, will hit the U.S. this fall in *La Strada*, a carnival story washed with honey and wormwood. *La Strada*'s director, Federico Fellini, tried unsuccessfully to introduce Li'l Abner to Italy.



GREGORY PECK AS AHAB, IN THE MOVIE, "MOBY DICK"



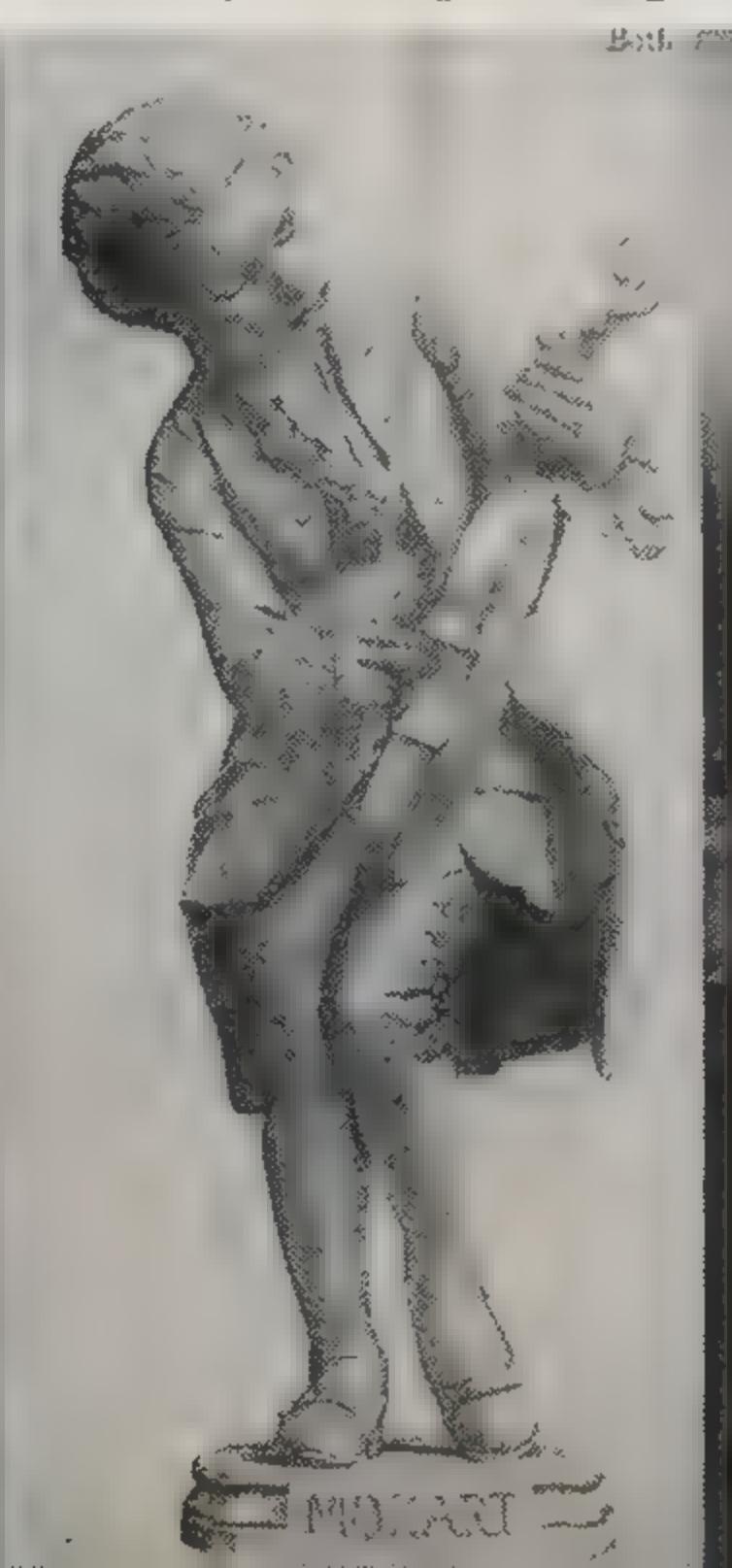
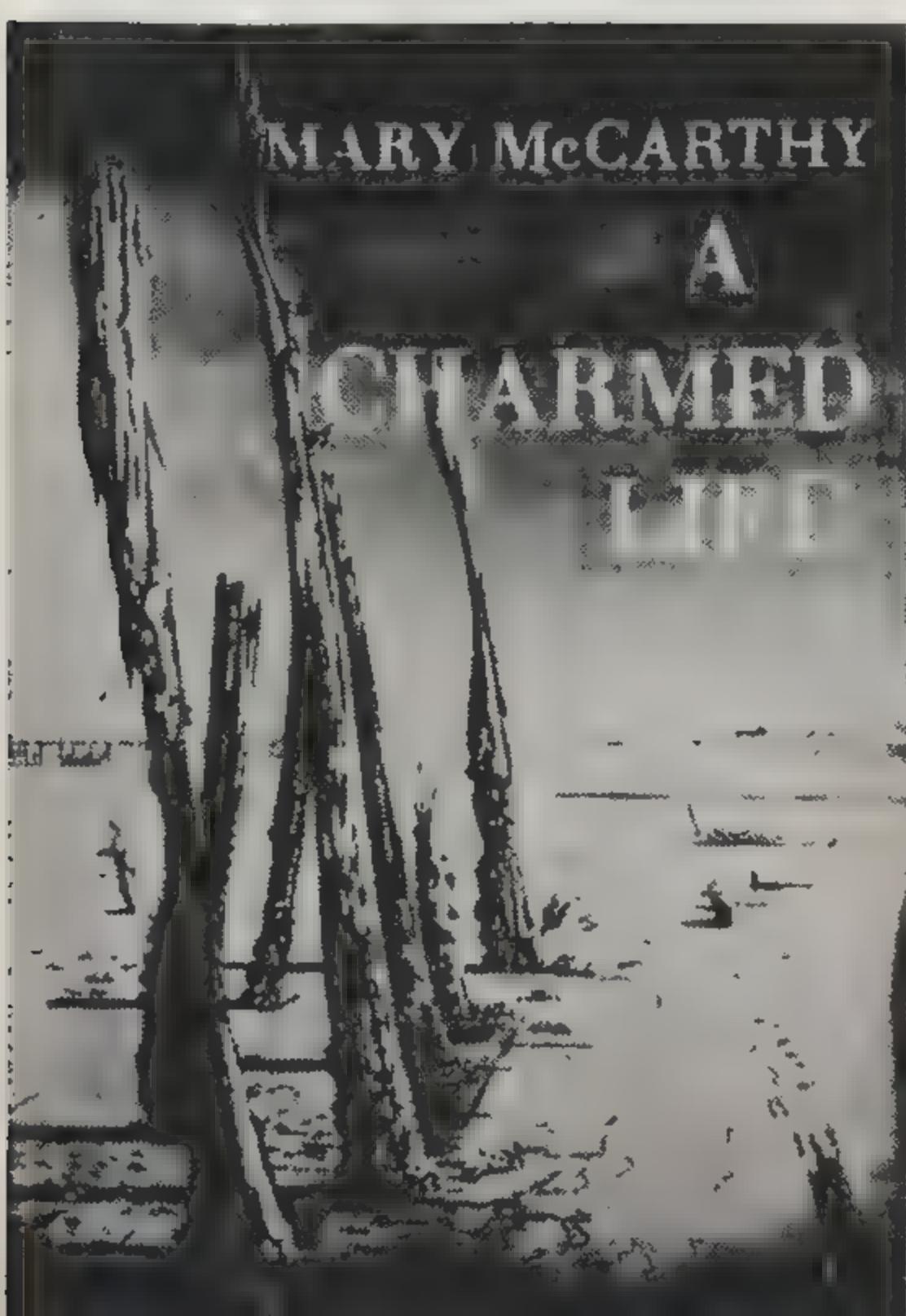
HELEN TRAUBEL,
STUDYING "PIPE DREAM"

A NOVEL FOR NOVEMBER

MOZART BICENTENNIAL

ELAINE FIFIELD IN "MADAME CHRYSANTHÈME"

GIULIETTA MASINA: NEW ITALIAN STAR



THE PARADOX MOTHER

By Dr. Milton R. Sapirstein

EDITOR'S NOTE: *This excerpt from the book, Paradoxes of Everyday Life, which Random House is publishing next month, was written by Dr. Sapirstein, a well-known New York psychiatrist who teaches psychoanalysis at Columbia University, in collaboration with Alis De Sola, the author of many articles and short stories.*

I can't take it any longer, Doctor. Maybe I was never meant to be a mother. I've done my best. . . . I've tried to be patient, but he's too much for me. Johnny, I mean.

"It's this business of his not listening to me. I know he's only five, but he's got to learn to listen.

"Just this morning, I kept asking him to play somewhere else, not in the kitchen. First he almost tips over something on the stove. . . . Then he makes a mess of the sink trying to wash dishes. He has a room full of toys. I tell him to go play outdoors, but he hangs around doing things that needle me until I just have to explode. When he spilled his milk all over the floor today, I couldn't control myself any longer—I screamed at him and spanked him. . . .

"Then I realized how unfair I was, that he's still a baby, and he doesn't mean to be bad. So I tried to make it up to him. After he stopped crying, I took him out to the park. I told him I was sorry, and that I love him even when I get angry. I want Johnny to grow up right. I'm so afraid I'll make a mess of his life."

One could search through the manuals of child care without finding any approving word for women like Johnny's mother. She breaks all the rules, the careful and reasonable guides for motherhood which it has taken decades of labourious research to establish. From the experts' point of view, she has never grown up herself, and any children she may bear start out with a grave handicap. No doubt, she loves them, but she can not give them the calm and solid affection they need for the difficult climb to maturity. With such a

mother, they are bound to feel insecure, if not rejected.

The judgment seems plausible, especially when we remember how easy it is for a child to develop feelings of rejection. If he may misinterpret even the most loving attitudes, how can he fail to be damaged by such an open display of anger? How can he not be confused when authority is so fickle, when he is punished one minute and consoled the next?

But there is a paradox here: the children of these screaming mothers often turn out surprisingly well. Somehow or other, they manage to become happy and effective adults. On the other hand, some pretty poor specimens emerge from homes where the emotional barometer is always steady, and both parents are models of self-control and understanding. That is not always or even usually the case, but the paradox does obtain. If the screaming mother is sometimes, in defiance of the rules, an effective mother, we ought to know why.

It is not my intention to defend her, much maligned as she is, nor to belittle the generally accepted theories about the best way to raise a child. The ideal mother, like the ideal marriage, is a fiction.

Much of the censure attaching to the uncontrolled, emotionally volatile mother is based on an unwarranted comparison of her behaviour with that of the psychotic mother. The latter is profoundly disorientated, mentally and emotionally at sea. She rages and punishes her children for reasons which have nothing to do with them and which, literally, "make no sense" from any normal point of view.

The "screaming mother" is another sort of person altogether. She makes a lot of sense. Her impulses are healthy and so are her responses; they are directly related to the external situation. In other words, to her children. Her trouble is that there is no delayed-action fuse in her temperamental equipment. She reacts quickly, and, when the reaction is one of anger, she explodes. But she is just as ready to express tenderness or gaiety or remorse.

That spontaneity is one of her greatest assets as a mother. The language of the emotions is unmistakable; it leaves no room for doubt. There is no other way of establishing contact with the infant, and it remains the most vital channel of communication throughout the child's formative years. Almost primitive in its simplicity and directness, it is a language which the woman who reins herself in too much is apt to forget. Unwilling to respond negatively, she may lose the ability to respond positively.

Inhibitions of this kind are refreshingly absent in the screaming mother. She wears no mask. What she feels, what she is, are plain as day, an enormous advantage to the child. She is a primer of the emotions and he can read her without effort.

Emotional reactions are deeply rooted in the personality; unlike intellectual attitudes, they are not subject to change without notice. Because the uninhibited mother expresses *herself*, her actual feelings rather than those she thinks she ought to feel, her impact upon her children is relatively consistent. From day to day, month to month, she remains the same woman. Her moods may veer as erratically as the wind, but the emotional climate she creates is thoroughly predictable. That, too, is a priceless boon to the developing child. It lets him know where he stands.

The relationship between mother and child, in its early stages anyway, is not so much illogical as nonlogical. It is mediated through emotional channels which, in the broad sense, vary very little, if at all, from one generation to another. Nevertheless, each mother and child constitute an individual entity; they have to feel each other out as though there were no precedent for their extraordinary bond.

It is obvious that we can not ask the mother to rely too much on theories. The too controlled woman lets logic take the place of instinct, reason of emotion. Between her and the child the lines of communication are clogged.

The screaming mother is incapable of that heroic detachment, and, thus, she never fails to make emotional contact with her child. They react upon each other continually, a healthy give-and-take which is probably the most significant of all experiences for the developing child. This mutual responsiveness sets the pattern for all his future relationships. It protects him against the sense of aloneness, of isolation from his kind, which motivates the tortured withdrawal of the schizophrenic. It makes him feel real, a kicking, living somebody, who proves his existence by the very fact that he can make an observable impression with his antics, evoke an intelligible response.

By simply being her volatile self, the explosive mother serves her child well. Like the coach in an academy of the dramatic arts, she shows him how emotions are expressed. Her spontaneous outbursts, as well as the rich diversity of her reactions, make her a wonderful object for study and mimicry. The child learns both by watching and by having to react in his turn. A whole wordless vocabulary is transmitted to him through his mother's touch, her gestures, the varying tones of her voice, all the movements of her body.

Having, as it were, "rehearsed" his feelings in the protected atmosphere of the home, he is prepared for performance on a larger stage. Emotionally competent, he is able to convey what he feels to others and to judge, with a reasonable degree of accuracy, their reactions to him. This acuity is a valuable tool with his contemporaries. Children tend to make contact, as animals do, through nonverbal processes. They sniff, they circle, they stretch out a tentative paw.

It is fortunate that most mothers are not as "good" mothers as they would like to be, not as calm and controlled and superhuman. Because they are not, the majority of children manage to acquire the rudiments of emotional expression and get along fairly well with others of their age. Their difficulties, as a general rule, are not with their contemporaries but with their parents.

Take the normal problems of discipline. Here, again, the volatile mother, in spite or because of her temperamental defects, has certain specific advantages. No child of hers is ever in doubt over what she would like or not like him to do. He knows because she lets him know—immediately, within a split second. She does not wait to decide whether the prohibited act justifies punishment, or to strike the correct disciplinary attitude. It is quite possible that she may react too harshly, but her severity is redeemed by its promptness. When punishment follows crime so instantaneously, the child has a clear conception of the kind of behaviour it would be wise to avoid in the future. Thinking out the disciplinary act, as the overconscientious mother is moved to do, fuzzes the issue. By the time punishment is inflicted, the child may have forgotten the nature of his offense. As far as he is concerned, it is probably not an offense anyway.

That is why it is difficult to try to reason with a very young child, as so many well-meaning mothers are tempted to do. They are appealing to a faculty which has not yet developed, and their efforts are doomed to frustration. When a carefully modulated voice explains to the child the virtues of cleanliness, it might just as well be discussing the quantum theory. Nor is he enlightened by a commentary on the perils of playing with matches. The only peril he recognizes is the loss of love, and the only social pressure he responds to is the approval or disapproval of his parents. This must be communicated to him in terms he can understand, emotional terms. Otherwise, he becomes troubled and confused, obscurely aware that something is expected of him but not at all sure what that something is. What does convey itself to him is that he may very well be in danger of displeasing this incomprehensible creature. Calculated intellectual appeals, if persisted in, add up to a rather cruel kind of manipulation—cruel because they subtly undermine the child's sense of security.

The screaming mother is temperamentally incapable of such manipulation. It does not occur to her to argue with the child, and she does not delude either herself or him with the idea that he is doing what *he* wants to do, when it is she who wants him to do it.

This same trigger-quick tem- (*Continued on page 132*)

The family and the fort

Fort Ticonderoga, celebrating

its Bicentennial next month, owes

its life to one family, the Pells

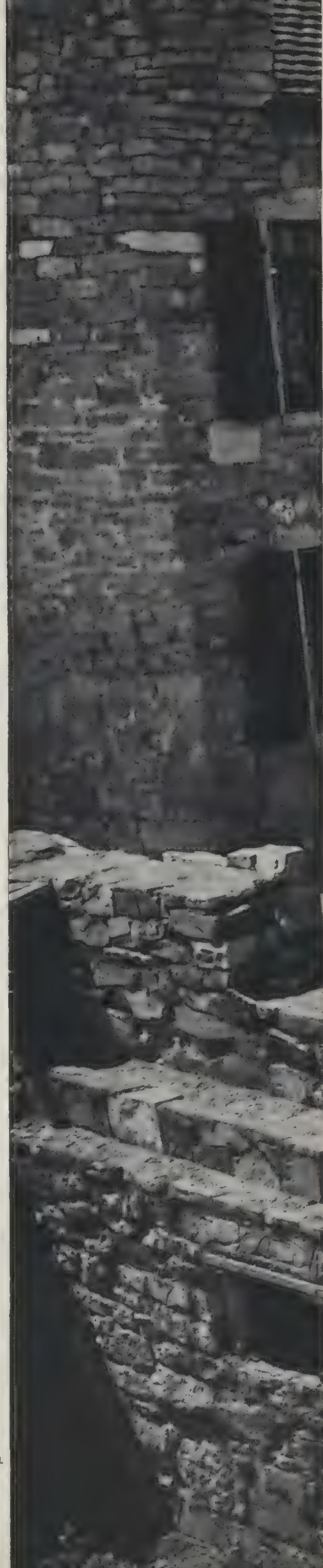
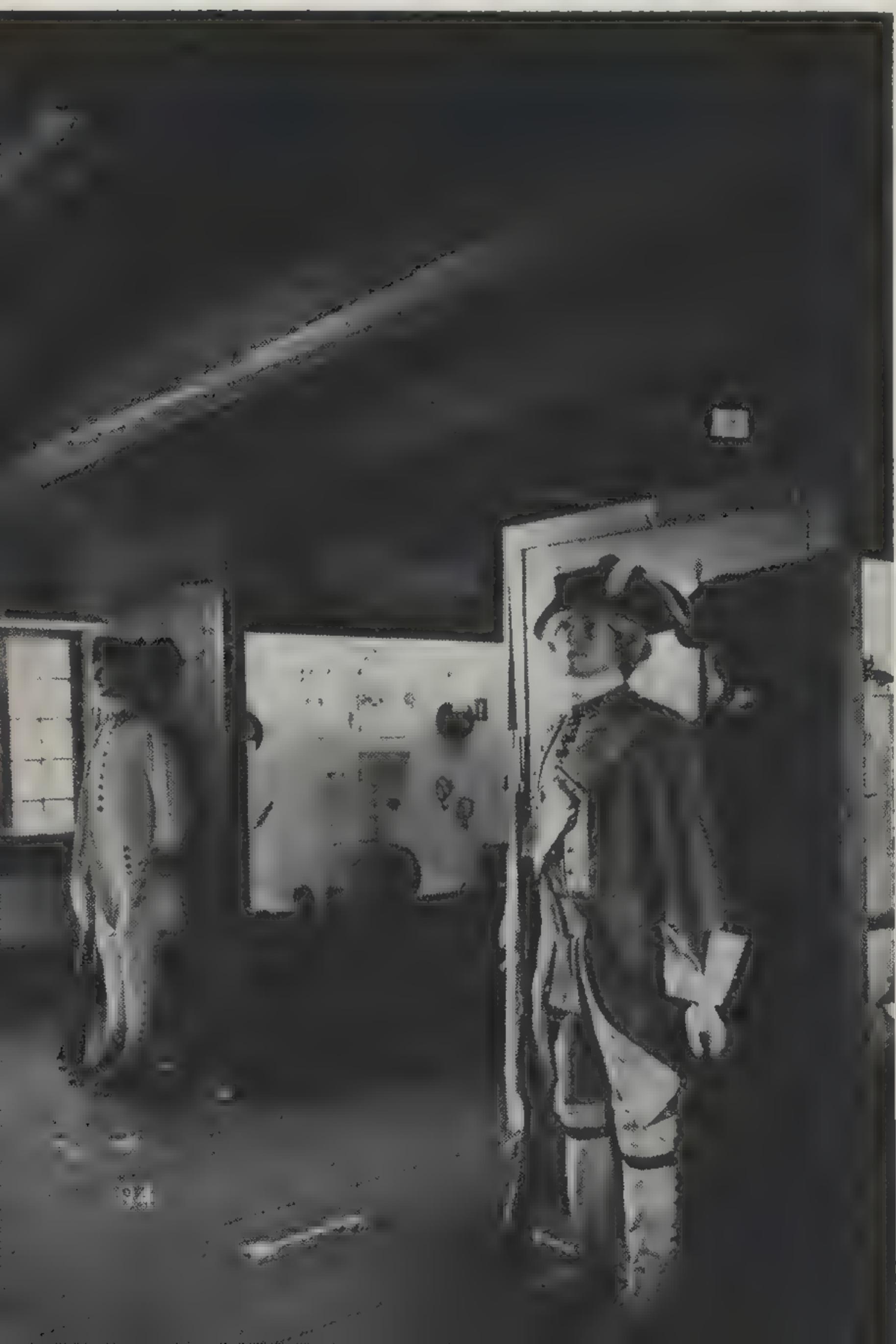
Between a great American landmark, Fort Ticonderoga—held successively by French, British, and American troops—and a distinguished American family, the Pells, is a connection going back to 1816. In that year, William Ferris Pell of New York City leased, later bought, 3,000 acres on Lake Champlain; on part of it stood the Fort, fallen into ruin after its stirring part in the Revolution. Near it, in 1826, William Ferris Pell built his beautiful summer house, "The Pavilion" (shown on the following two pages). He also stopped the popular local practice of hauling away stones and timbers from the Fort to use in farmhouses. In 1908, Stephen H. P. Pell, William Ferris' great-great-grandson, began the restoration of the Fort, working from the original plans of the great French military architect, Vauban, and directing excavations (every shovelful of earth turned up some object of enormous historical interest). Ninety per cent of the original stones were recovered and refitted in place. His son, John H. G. Pell, has continued the work vigorously, until now the Fort is almost exactly as it was when Ethan Allen captured it "in the name of the Great Jehovah and the Continental Congress." Last summer, the Fort had 250,000 visitors.

A Pell family party

In the Place d'Armes at Fort Ticonderoga, a summer house party of the Pell family. *Left to right*, Mr. and Mrs. Claiborne Pell; Mrs. Clarence C. Pell, junior; her sons, Haven N. B. Pell and Peter J. Pell; John Bigelow Pell, and his parents, Mr. and Mrs. John H. G. Pell, host and hostess at this pleasant family gathering. The John H. G. Pells spend six weeks of every summer at "The Pavilion," from which Mr. Pell supervises the activities at the Fort.

Left: Fort Ticonderoga's museum
is one of the great
military museums in the world.

TONI FRISSELL





The family and the fort *continued*



Mrs. John H. G. Pell in
"The Pavilion's"
south corridor.



"The Pavilion" (opposite) was the first summer house in this country. It is a direct copy of the Prince Regent's house in Bath, England. Built near Fort Ticonderoga in 1826 by William Ferris Pell, it has been occupied by his descendants ever since; its present owners are Mr. and Mrs. John H. G. Pell. Its garden, planted by French officers in 1756, is the oldest American garden in continuous cultivation.

The dining room at "The Pavilion" has superb Duncan Phyfe furniture made by Phyfe especially for this room; two extra chairs of this set are in the Metropolitan Museum. Over the mantelpiece hangs a circular portrait of Lt. Colonel John Pell (1643-1702), second Lord of the Manor of Pelham. Blue-and-white Lowestoft, Meissen figures, Waterford glass, Japanese screen were brought from abroad by early Pells.



"The Pavilion's" entrance hall is a wonderful mélange of family acquisitions of different periods: Napoleonic furniture bought in France after Waterloo by Governor William Gibbs of Rhode Island; a black-and-gold lacquered chess table from China; flags and relics from the Civil War and World War I; family portraits, including one of John Pell (1610-1685) painted by Kneller.





DEAUVILLE

Deauville, on France's Channel coast, is at the peak of its season which runs from mid-June to the end of August; people go for the racing, for the golf, for the food, for the improbably beautiful geraniums—but no one goes for the swimming (you have to walk half way to England to get wet). The Channel shrimps are delicious, and so is the Normandy cider, and there is a wonderful restaurant called *Guillaume le Conquérant* just outside Deauville with some of the best food in the world. At the Casino, the croupiers' paddles slither quietly, steadily, as gambling goes on for immense stakes; the nuns, equally quietly, wait for contributions from the lucky ones. On Fridays, husbands come down from Paris on a train known as *le train des mariés*.

During the last two weeks in August, horse breeders and racing enthusiasts come from all over the world for the Yearling Sales, held at the Deauville racecourse immediately after the races. *Above*, Vogue's artist, Eric, catches the moment when a yearling is led in figure eights around the ring while an auctioneer reads off his pedigree; in the Norman-thatched grandstands, prospective buyers raise the bidding into the millions of francs.

Opposite, late morning at the famous *Bar du Soleil* on the boardwalk, where everyone goes for a pre-lunch *apéritif* and a plate of shrimps fresh from the sea; under the bright umbrellas and the breeze-whipped flags, one sits watching the crowds stroll by on the boardwalk (itself a rarity in French seaside resorts). Shown in this sketch are two Deauville habitués: the painter Van Dongen with his beard, his red muffler; and (in blue beret) Mr. T. Simpson, who designed almost every well-known golf course in France, among them Deauville's famous, trappy "New Golf."



Eric
54

New colours in fashion: centred on black

For a fashion guide to these fabrics, see page 128







Blues mixed with greens— new young plans

Here, designed for young figures, is the fine fresh fashion of blues well mixed with greens. The colour scheme is news to everything but Nature, becoming as all outdoors to young complexions. *Right:* Dull grape-blue satin makes the young dinner dress. Grass-green satin opera pumps put it on the new colour wave-length. The dress, discreetly covered, expansively skirted, by Tailored Junior, is made of Celanese acetate satin. \$25. At Saks Fifth Avenue; Hutzler's; Rich's. *Left, above:* Brilliant blue-and-green plaid makes the short coat of Somersville chinchilla wool, worn over a navy-blue wool jersey sheath. Costume, by Junior Sophisticates, \$110. At Bendel's Young-Timers; Joseph Magnin. Velveteen cap by Sally V, and bag: Henri Bendel. *Left, centre:* Two blues, two greens, and a three-part costume. Violet-blue and moss-green skirt of Merrimack velveteen, printed by Onondaga, \$35. Spinach-green silk sash, \$5. Palest blue silk shirt, \$15. By Greta Plattry: Best's; Burdine's. *Left, below:* Luminous green-and-blue upholstery brocade—a new fabric that looks *grand luxe* but is almost weightless to wear—simply shaped with a long wand of waist, a whirling skirt. Dress, by Pat Hartly, in a fabric of Celanese acetate and cotton, by Cohama, \$25. Dress, at Lord & Taylor; Wanamaker's, Philadelphia.



The men's page: planned for college



1



2

Shown here (with the usual brick-and-ivy background), more than one semester's worth of good looks, in clothes that do the very best kind of college job: stick to what's functional and fairly classic—yet work in changes here and there along the line (by new uses of colour and fabric). And wearing the clothes: six college men. 1. Stephen M. Boyd, Princeton '55 and a history major, wears a knee-length, double-breasted coat of tan Loden cloth. Nice knockabout coat, specializing in sports cars and rainy stadiums (the fabric is water-repellent *and* warm); and, naturally, very good coverage for a man's skiing week ends. Buttoned in leather, and with a drawstring hood; about \$45. At Saks Fifth Avenue; Neiman-Marcus. 2. Brad Susman, Princeton '57 (interested in the theatre), wears a single-breasted suit in the new olive green-and-black herringbone tweed. It's a suit that could easily come into town on week ends, and the jacket and trousers work nicely with other clothes—grey flannel slacks; the new mustard yellow blazer pictured on the opposite page. By Southwick, \$75. Paul Stuart; Neiman-Marcus.



3

4

5

PAUL HIMMEL

3. Worn here by Verne McConnell, class of '55 and a pre-med major, a Chesterfield sports jacket of olive-green Galey & Lord cotton cavalry twill. It has a collar in leather and metal buttons. Good coat for temperate campus-weather any time of year, over dark slacks, proper shirt and tie. By Haspel, about \$38. At Lord & Taylor; Neiman-Marcus.

4. Llewellyn G. Ross, junior, Princeton '58 (majoring in English), wears a Black Watch tartan blazer of Lanella flannel (a half-and-half blend of cotton and wool, Mitin-mothproofed). It's lined. By Gordon of Philadelphia, \$38. At Lord & Taylor.

5. Joseph T. Consolino, class of '57, politics major, wears a British woollen flannel blazer in a new colour for men: mustard yellow. By E. S. Deans, about \$45. Whitehouse & Hardy; Neiman-Marcus.

6. Worn by Henry Stackpole, a junior (majoring in English), a black-green cashmere-and-nylon pull-over, Mitin-mothproofed. By Bernhard Altman, \$20. Blazer-striped flannel slacks, by Corbin, \$22. Both: Whitehouse & Hardy; Neiman-Marcus.

For shops in other cities, see page 133.



6

Tweed news, knitted in



The news here: town tweeds that are knitted, not loomed. (Swatches of the fabric shown close-up.) *Above:* Knitted tweed dress of brown-and-black wool, Vicara-and-nylon, Mitin-mothproofed. By Jantzen. About \$25. Mabley & Carew; J. W. Robinson. Benedikt pin: Lord & Taylor. Emme hat. *Left:* Knitted tweed cardigan, black flecked with raspberry red, about \$14. Raspberry pull-over, about \$13. Wool sweaters by Forstmann. Forstmann wool skirt by Custom Craft, about \$30. The costume, belt, Madcaps helmet, bag: all at De Pinna. *Right, above:* Knitted jersey tweed, a black-peppered red dress by Pat Premo. About \$50. Halle Brothers; Sakowitz. Black broadtail lamb beret by Emme. Black calfskin opera pumps: Palizzio. *Right, below:* Knitted tweed waist-length cardigan, charcoal grey and red wool, about \$23. Matching tweed skirt, not knitted, about \$20. Costume by Sportwhirl, and red jersey beret: Bonwit Teller. Costume: Joseph Magnin. Calfskin bag: Altman's.



FRANCES McLAUGHLIN





Sweater treasury: stocked in cashmere

Six additions for the woman who collects sweaters

(and there's a smart woman for you). All are cashmere, in a wide range for browns—and this autumn, browns are fashion in every shade from flame to mahogany (see page 101).

Directly above: Cashmere oversweater in mocha brown, with a little necktie. By Hadley, \$35.

Full skirt of black-brown tweed by Sloat, \$36.

Both at Peck & Peck.

Directly right: Cashmere stripes—a brown and black pull-over with flickers of black and white. By Ballantyne, \$35.

Skirt, of Einiger camel-tan cashmere,

by Evan-Picone, \$40.

Both: Lord & Taylor; Neiman-Marcus.

Below, left: Wide-collared pull-over tied at the neck, with three-quarter sleeves. Charcoal-brown cashmere with a matching full skirt of blended wool and cashmere.

Both by Dalton. Sweater, \$30; skirt, \$55.

Bonwit Teller.



Right, above: Most extravagant turtle neck yet,

on a pumpkin-coloured pull-over of cashmere.

Sweater by Maurice Handler, \$30. Altman's.

Straight skirt of black Juilliard corduroy, by Bellciano, \$17.

Robert Leader. Both: Woodward & Lothrop.

Right, below: Slash-necked oversweater

in a bright new henna brown. By Colebrook,

in cashmere, \$25. Worn over a grey flannel skirt,

by Evan-Picone, \$23.

Sweater and skirt: Best's; Hudson's.

Below, at left: Cashmere T-shirt

in stripes of beige, grey, and black.

Sweater by Pringle, \$27.

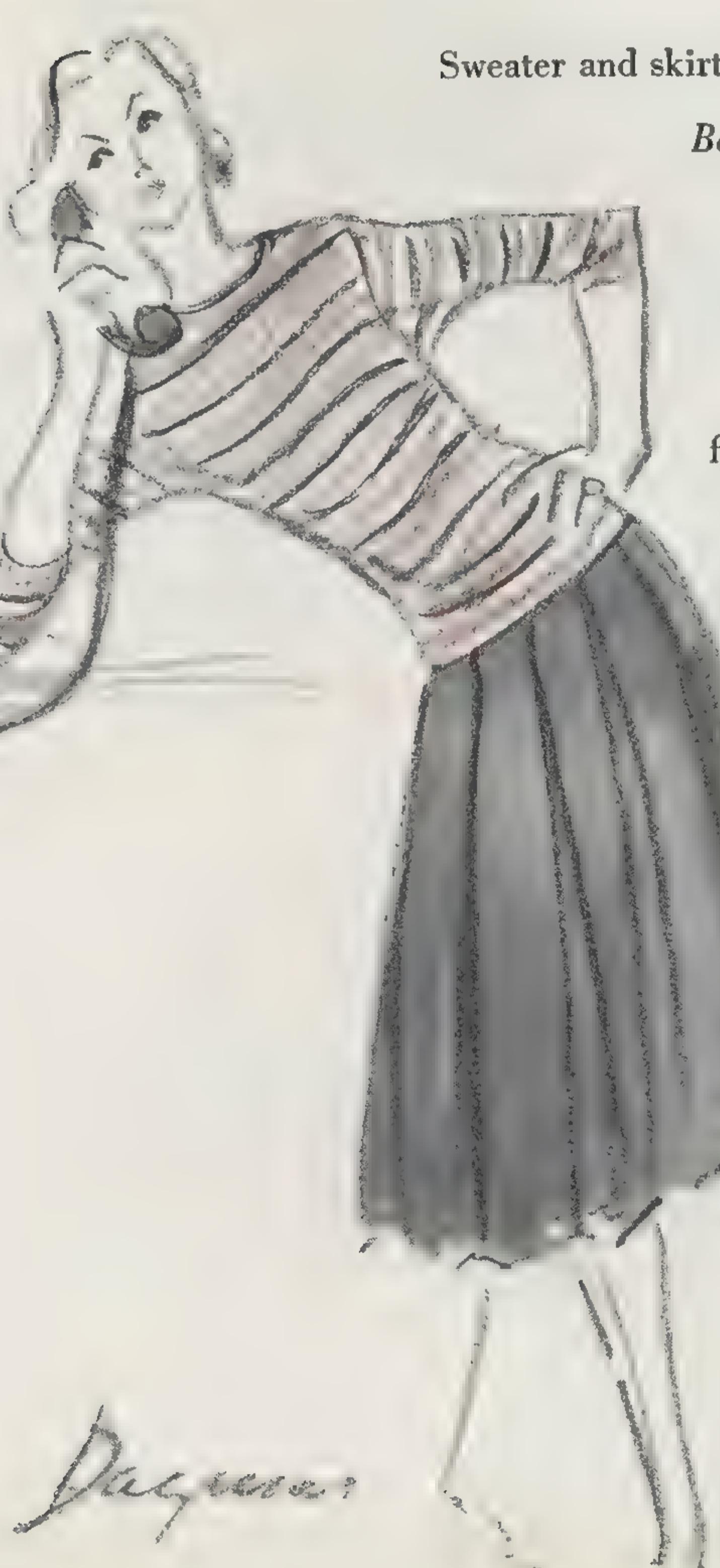
With it, a skirt of pale-grey Miron

flannel pleats, by Sloat, about \$25.

Both at: Bonwit Teller; I. Magnin.

Both pages: all sweaters,

Mitin-mothproofed.



Dagmar

Make your own clothes plan— all wool, all Vogue Patterns

VOGUE PATTERN 8652



VOGUE PATTERN S-4630



For the clever woman who is her own couturier, here is a wonderful clothes plan, to make with four Vogue Patterns, to make with wool. No need to stress the strategy of dressing in wool, of dress-making in wool. You know its daylong neatness, its evening smartness now, the way wool *likes* to take and hold a line. The four parts of the plan are all strong fashion. A sleek black tunic suit with a jacket so long it's a coat. (On page 129, a list of shops where "made-up" models of this suit can be seen.) Two dresses that take cover from the tunic coat: tweed for day, black wool for dinner. And a grey flannel suit for all other suit contingencies, about town, out of town. Melded, this is all the wool you need from now to November. Then, north of paradise, add a coat of fur or of long sloping tweed. (*Back views, sizes, yardages, for this Vogue Pattern plan are on page 129.*)

Facing page, left: Make the strict-skirted dress of black-and-white Anglo tweed. Sloping shoulders (a blessing to fit); belt set in low, at hipbone level. Vogue Pattern 8652. The accessories added here: Coronet bag of black calfskin, a jersey cap by Madcaps, white pigskin gloves. *Facing page, right:* Grey flannel suit with a new classic shape: long jacket, pleats. Vogue Pattern S-4630. Make it of Lebanon wool flannel. Gloves by Superb. Garnet-red hat by John Frederics. *Below, left:* The importance of being wool, for dinner, big afternoons. High-waisted dress to make of black Forstmann wool crêpe. Vogue Pattern S-4627. Kislav gloves. Koret bag. John Frederics hat. *Below, right:* Tunic suit of Botany wool. The skirt is a sliver, a pleasure to sew. Vogue Pattern 867. Ritter Brothers natural ranch mink muff. Kislav gloves. John Frederics hat. Castlecliff jewellery.

VOGUE PATTERN S-4627



CRONER

VOGUE PATTERN 867



The slender shape of fashion

This shape—straight, supple, only slightly waisted—is more than a fashion forecast: it's fashion triumphantly *here*. These three new American dresses are touched by the fresh fashion wind that blows from the Far East. They derive from the traditional Chinese sheath, suggest the pure, plain beauty of the dresses worn by Jennifer Jones in the new movie, *A Many-Splendoured Thing*. But they are strictly contemporary. Their lines are the strong lines of fashion here and now—and the best possible showcase for a good figure, a handsome fabric. *Right:* Dinner suit of black rayon velvet, the sheath dress and mandarin jacket darkly lighted with black braid. \$55. *Centre:* A town-day dress—a narrow casing of black rayon velvet. The only décor is the black braid chinoiserie. \$40. *Far right:* Slender new shape, the better to show a fine new fabric: clear Chinese-yellow and green Merrimack velveteen, Paisley-printed by Onondaga. \$40. *All three dresses* by Suzy Perette. At Russeks; Woodward & Lothrop; Famous-Barr; The Broadway. Both the small velvet hats by John Frederics.







\$55

PRIGENT

VOGUE, AUGUST 15, 1955

Good buys: autumn edition

It's a matter here of the most fashion for the least money—not a matter of bargains, if what's meant by a bargain is a four-dollar suit with a radio-Victrola thrown in. And this is *Vogue's* autumn collection of "good buys": among them, nice versions of the news on pages 60-73—all chosen to keep a woman in fashion (and in funds) for several months. *Facing page*: \$55 boxed in tweed—always an autumn standby, and this year, at the top of its form. Suit of grey tweed, collared with alpaca, lined with alpaca and very red flannel. Swansdown suit: Bendel's Young-Timers; Joseph Magnin. Red hat, bag: Henri Bendel. *Right, above*: \$37 for a good head start on costume planning. Pretty, square-cut jacket of green tweed, piped in leather. With a very slim skirt, and the plus of a green wool jersey blouse. Jacket, \$18; skirt, \$11; blouse, \$8. By Alice Stuart. Betmar hat. All: at Stern's. *Right, centre*: \$34 takes the fashion-for-brown situation nicely. Velveteen skirt, softly full, in a new, pale brown tone: bamboo. \$23. Orlon evening sweater to match, trimmed with velveteen, \$11. By Tabak of California. Skirt, sweater, bag: Bloomingdale's. Skirt, sweater, also at Bullock's, Los Angeles. Dodge car. *Directly right*: \$25—easy touch for the fashion-news of knitting. Slim knitted black wool sheath. By Sir James. Black wool cloche hat, with a fox fur necklace attached, a John Frederics Charmer. Bag by MM. Saks Fifth Avenue.



\$37



\$34



\$25

Good buys: autumn edition *continued*



\$30

\$40

Above, left: \$30 for a two-piece dress and ?? ways of dressing. Grey-striped Lebanon worsted jersey blouse, with a wide collar, a grey dickey. Skirt of charcoal-grey Stevens flannel. Wear the top with black slacks, the skirt with a chestnut-brown pull-over. Blouse, \$12; skirt, \$18. By Alex Colman. Both: Peck & Peck; The May Co., L. A. *Above, right:* \$40 deposit on good city dressing. Tailored suit of green tweed. The neat little jacket is slashed at the hips with pockets; the skirt is very slim, with a kick pleat at the back. By Rosenbloom of California. Suit, Amy hat (brushed green beaver felt), Ronay bag: all at Rosette Pennington. The suit, also at Best's Apparel. *Facing page:* \$100 for a wardrobe in tweed and jersey—the turncoat suit. In the small picture, the suit's a suit: grey and burnt-orange tweed, with a square-cut jacket, lined with orange jersey, a straight skirt. In the larger picture (farthest right), the jacket turns coat with an extra length of matching orange-lined tweed zipped on invisibly across the hipline. Third item here: a blouse of orange Sag-No-Mor worsted jersey. All by Leonard Workman, of British woollen. (We added the belt.) Amy beret. All: Altman's. Turncoat suit, also at Bramson's; The Broadway.

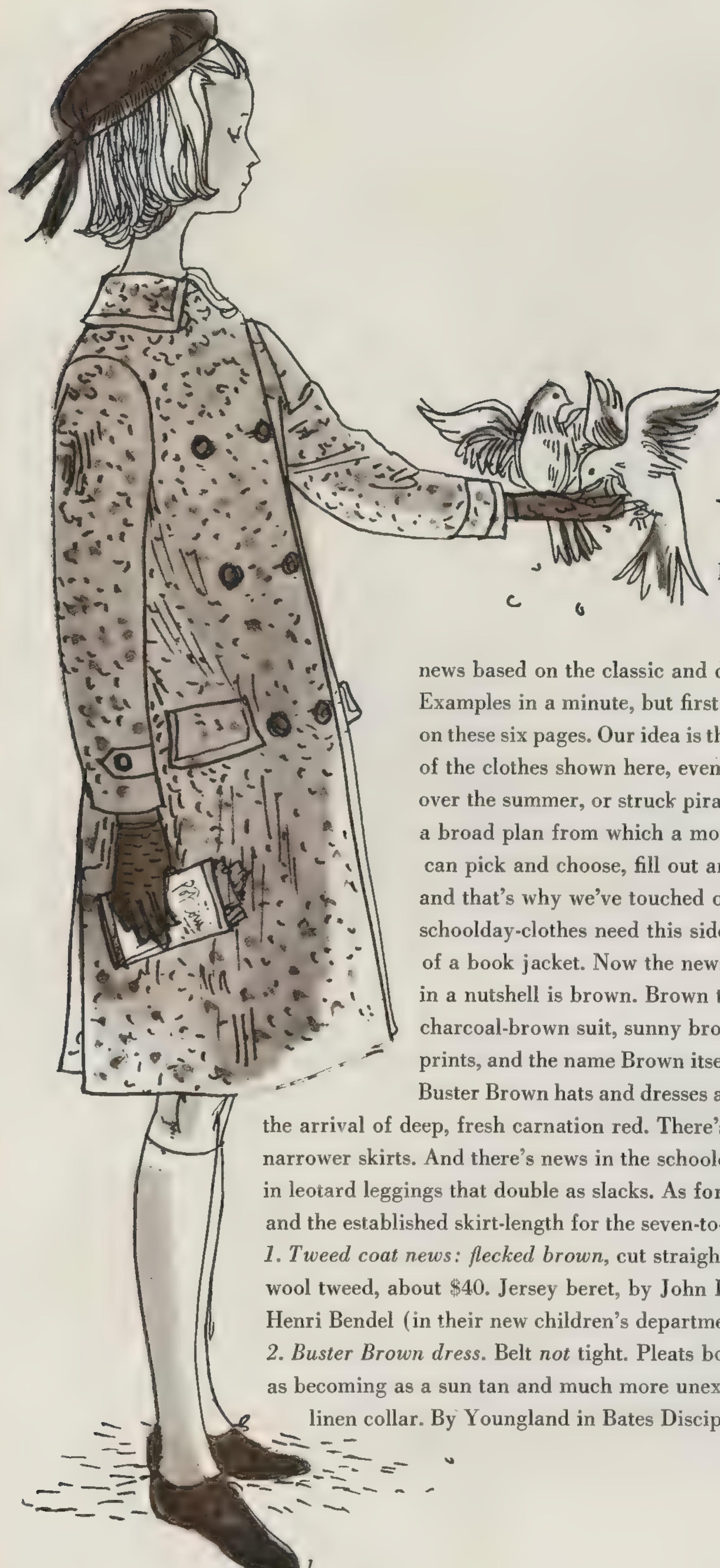
PRIGENT



\$100



Schoolgirl's wardrobe, 7 to 12

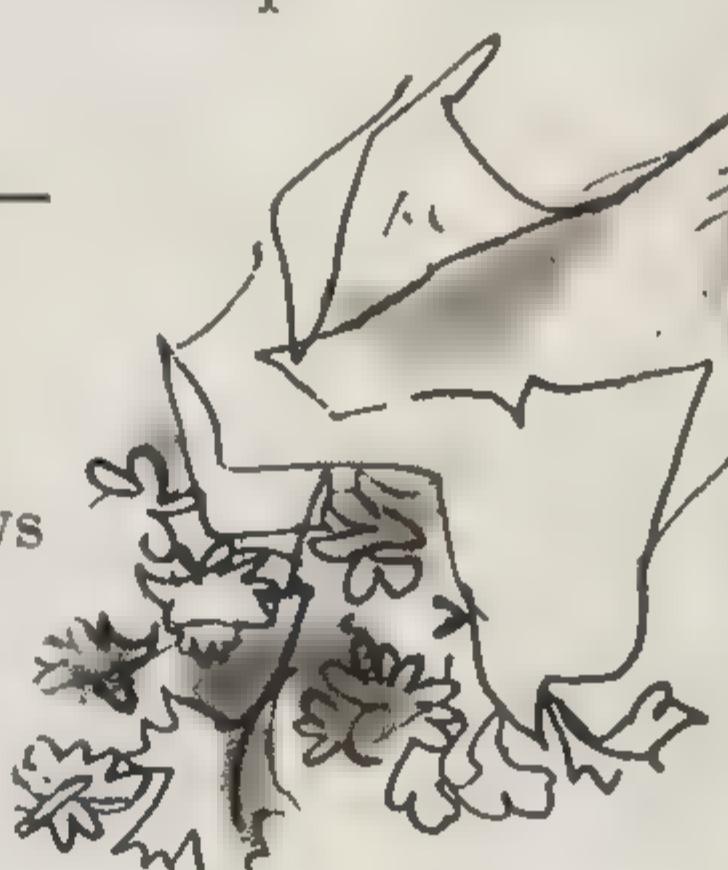


What's going on between seven and twelve this year? Some very happy clothes news, for one thing.

Here, we report news of the *only* kind Vogue likes to see in children's clothes:

news based on the classic and designed to fill a need.

Examples in a minute, but first a word about the wardrobe plan on these six pages. Our idea is that no *one* little girl would own all of the clothes shown here, even if she grew four inches over the summer, or struck pirate gold in the sand pile. This is a broad plan from which a mother can pick and choose, fill out and freshen—and that's why we've touched on every schoolday-clothes need this side of a book jacket. Now the news? The news in a nutshell is brown. Brown tweed coat, charcoal-brown suit, sunny brown prints, and the name Brown itself:



Buster Brown hats and dresses are back. There's news in red—

the arrival of deep, fresh carnation red. There's news in shape—in general, flattened pleats, narrower skirts. And there's news in the schoolday apron we call the Heidi apron; in leotard leggings that double as slacks. As for news in skirt-lengths? None. Right is right, and the established skirt-length for the seven-to-twelves is mid-knee.

1. *Tweed coat news: flecked brown*, cut straight, beautifully. Back belt. Strong Hewat wool tweed, about \$40. Jersey beret, by John Frederics, about \$10. Both at Henri Bendel (in their new children's department, opening August 22).

2. *Buster Brown dress*. Belt not tight. Pleats boxed flatly. The colour, as becoming as a sun tan and much more unexpected—khaki, with mustard tie, white linen collar. By Youngland in Bates Disciplined cotton, about \$9. Best's.



edited by Vogue

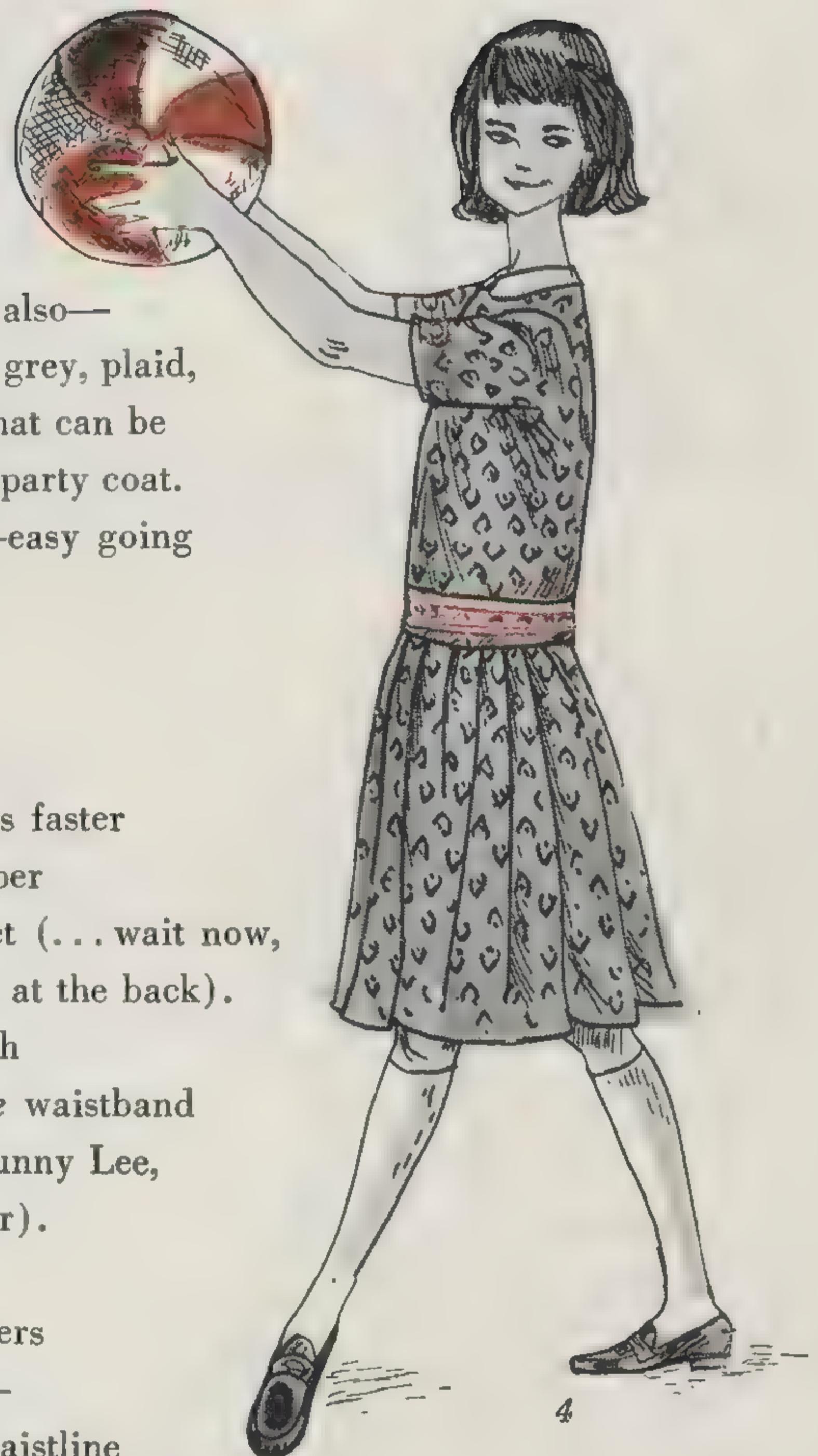


3. *Carnation-red coat*, first time around—and an event, we think, in children's wardrobes. It's a perfect example of how a tonic colour can be a basic colour also—this works so well over brown, blue, grey, plaid, whatever. What's more, it's a coat that can be two coats, in effect: school coat and party coat. Raglan sleeves cut close and high—easy going over suit shoulders. In Forstmann wool fleece, about \$55. Altman's. Classic roller, same carnation red, by John Frederics, about \$10.

4. *Pull-over dress*. Dress that dresses faster than a fireman: it's a sleeveless jumper with its own pull-down middy jacket (... wait now, someone will have to do the buttons at the back). In sand-coloured cotton printed with little locks and keys; the low, *loose* waistband and sleeve tabs bound in red. By Sunny Lee, in cotton broadcloth (fabric by Fuller). About \$10. From Best's.

5. *Plaid, perfectly adjusted*. Suspenders that appear to be purely decorative—but have a firm resolve: to keep the waistline *at the waistline* all day long. Nicely-adjusted pleats, too—they're in to stay. Skirt, about \$9. Blouse, about \$5. By Johnston of Dallas, in Ameritex cottons. At Henri Bendel.

Everything, both pages:
also at Hutzler's; Julius Garfinckel;
Hudson's; Neiman-Marcus; I. Magnin.



Schoolgirl's wardrobe, 7 to 12 *continued*

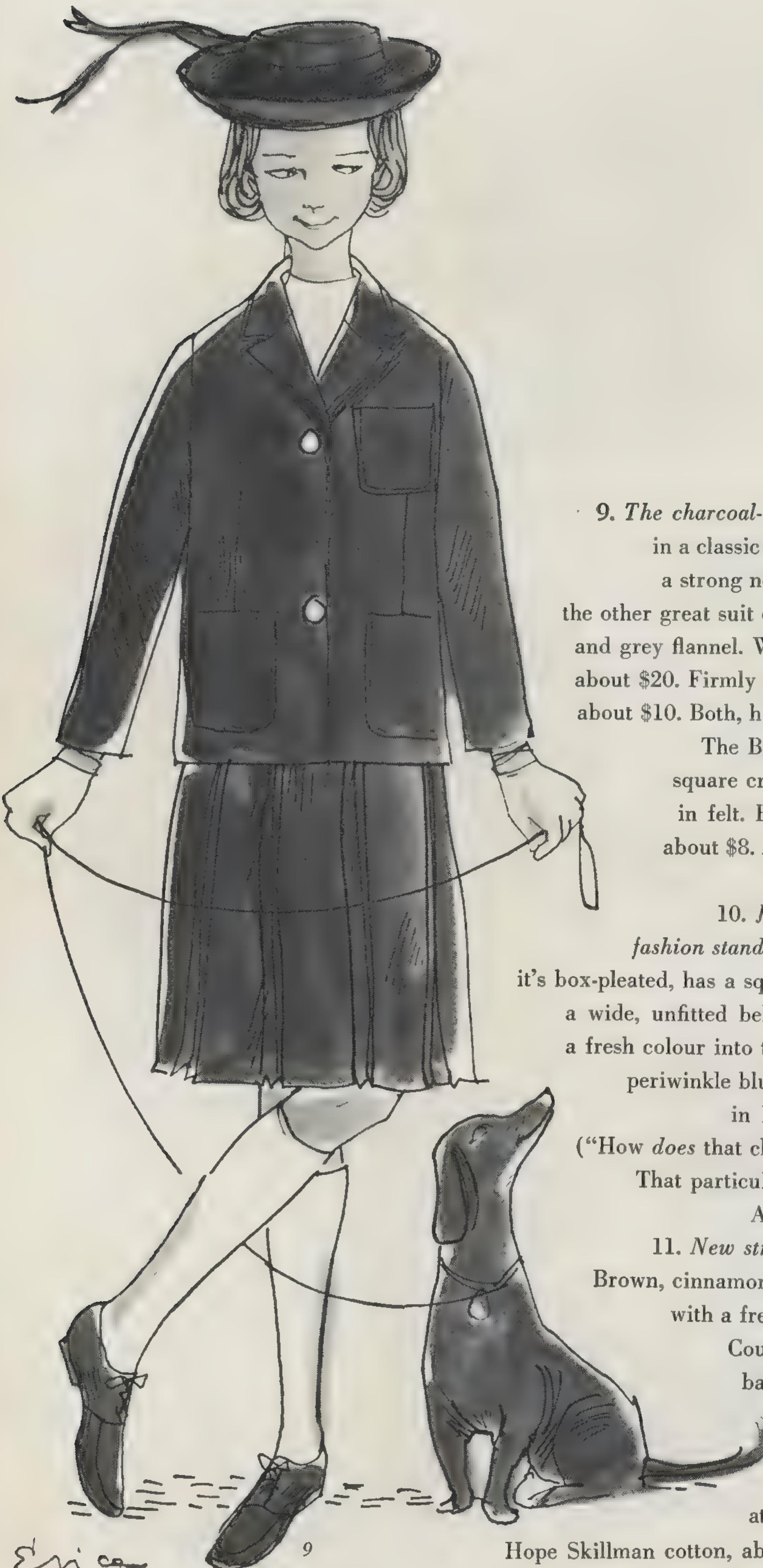


6. *The Heidi apron*,
first of a new string of aprons designed to go
to school smartly—and come home
with clean dresses. This is something
we think the seven-to-twelve
will welcome with open arms:
the pinafore idea
reworked for her day—
and age. This one, brown and white
cotton chambray with a little
white braid at the front;
a pair of pockets probably
pocketing crackers
at this moment. Apron,
about \$8. Dress, about \$10.
Both by Fairchild
in Galey & Lord cottons.
At Henri Bendel.

7. *This year's shirt dress*,
with no nonsense about it; clean, plain
tailoring; a pair of double-buttoned tabs;
a kind of starchy chic that doesn't
happen every day in children's fashions.
Navy-blue cotton stitched in white.
By Kate Greenaway, about \$6. Altman's.

8. *Planned plaids*, planned in Orlon.
Black Watch skirt with lasting pleats (about \$7);
plaid-bound white sweater (about \$5).
Both by Sacony. At Bonwit Teller.
Friend: "Coronation Talk,"
a Pembroke Welsh Corgi
from the Cote de Neige Kennels.





9. *The charcoal-brown flannel suit* in a classic cut—a suit to take a strong new place alongside the other great suit classics: navy-blue and grey flannel. Wool blazer jacket, about \$20. Firmly pleated wool skirt, about \$10. Both, highly mobile units.

The Buster Brown hat—square crown, turned brim, in felt. By John Frederics, about \$8. All, ready Aug. 22, at Henri Bendel.

10. *Jumper with a new fashion standing*: that's because it's box-pleated, has a squared-off neckline, a wide, unfitted belt—and introduces a fresh colour into the wardrobe plan, periwinkle blue. By Joseph Love in Lowenstein cotton.

(“How does that child stay so neat?” That particular cotton is how.)

About \$8. At Best's.

11. *New stripe of daily dress*. Brown, cinnamon, and white cotton with a fresh white linen bib.

Could be the first-day-back-at-school dress; be jacketed later with

the blazer at left. By Celeste, in Hope Skillman cotton, about \$15. Altman's.

10

11

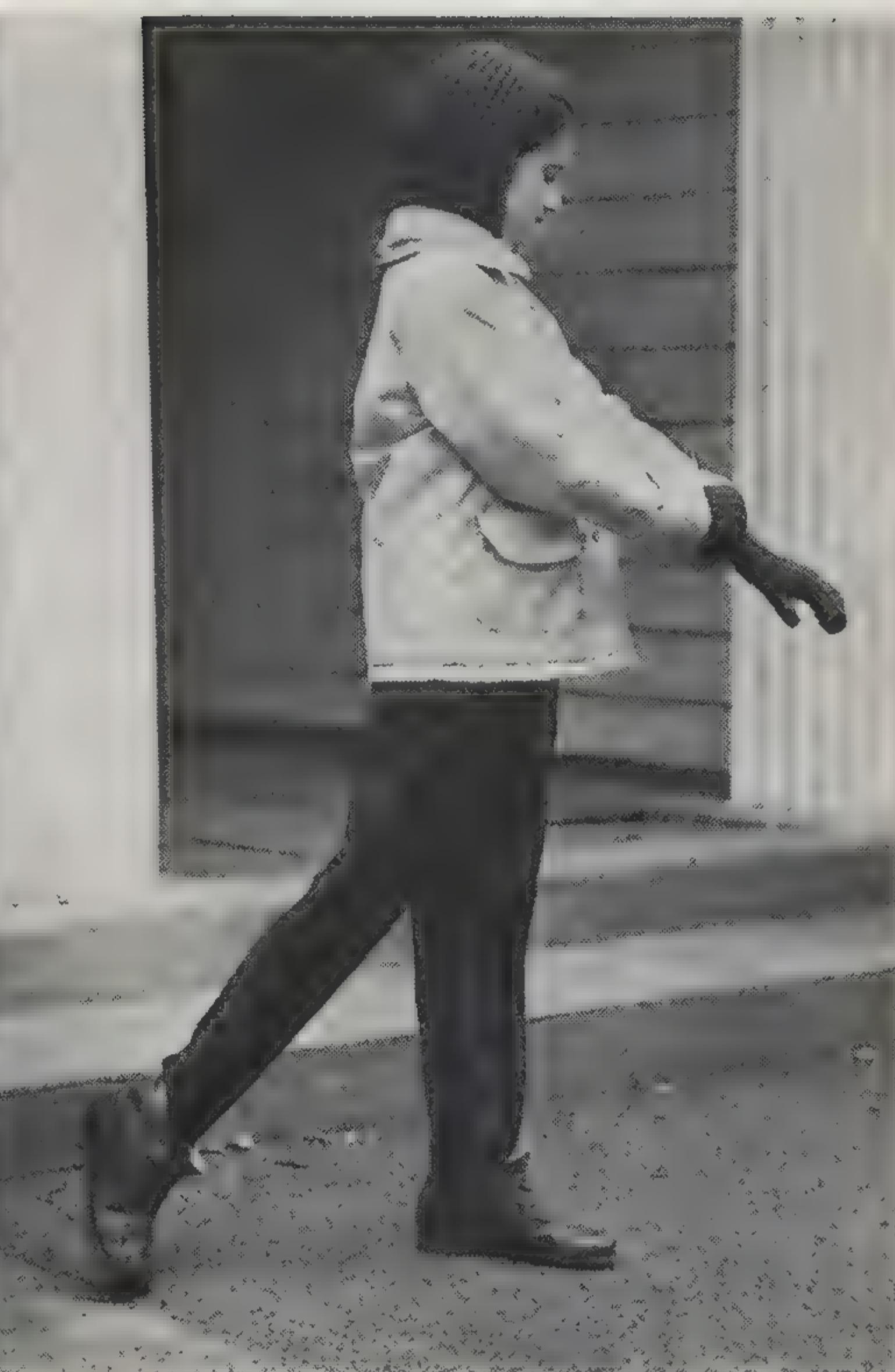


FRANCES MC LAUGHLIN





12



13



Schoolgirl's wardrobe, 7 to 12 *continued*

12. *New TV program*, very good for children. T-shirt with V-neck, in charcoal-brown and white knitted cotton. Fine, pulled down over the charcoal-brown skirt (figure 9). By Smartee, about \$4. At Best's.

13. *Play-suit progress*. Beige poplin jacket with a smart new double-breasted cut, and all modern conveniences: Orlon fleece to fluff collar and cuffs; red quilted lining for weather stripping. About \$17. Navy-blue poplin downhill pants, Zelan-treated, about \$9. Both by White Stag.

Crusader's hood in red wool, about \$4. All, at Best's.

Red wool mittens by Hansen, about \$2.

14. *Cable: Orlon*. The tennis pro sweater in fine new form—a firm hank of Orlon; red, white, blue. By Regal, about \$5.

At Henri Bendel.

15. *Argyll—growing up*. Knee-high socks, in grey and white wool-with-cotton, about \$2. At Best's.

16. *Tweed skirt—narrower now*. Now pleats are closer; here, come from a close hip-yoke. Grey Donegal tweed, by Belle Frocks, in a Stevens fabric, about \$11. Best's.



14

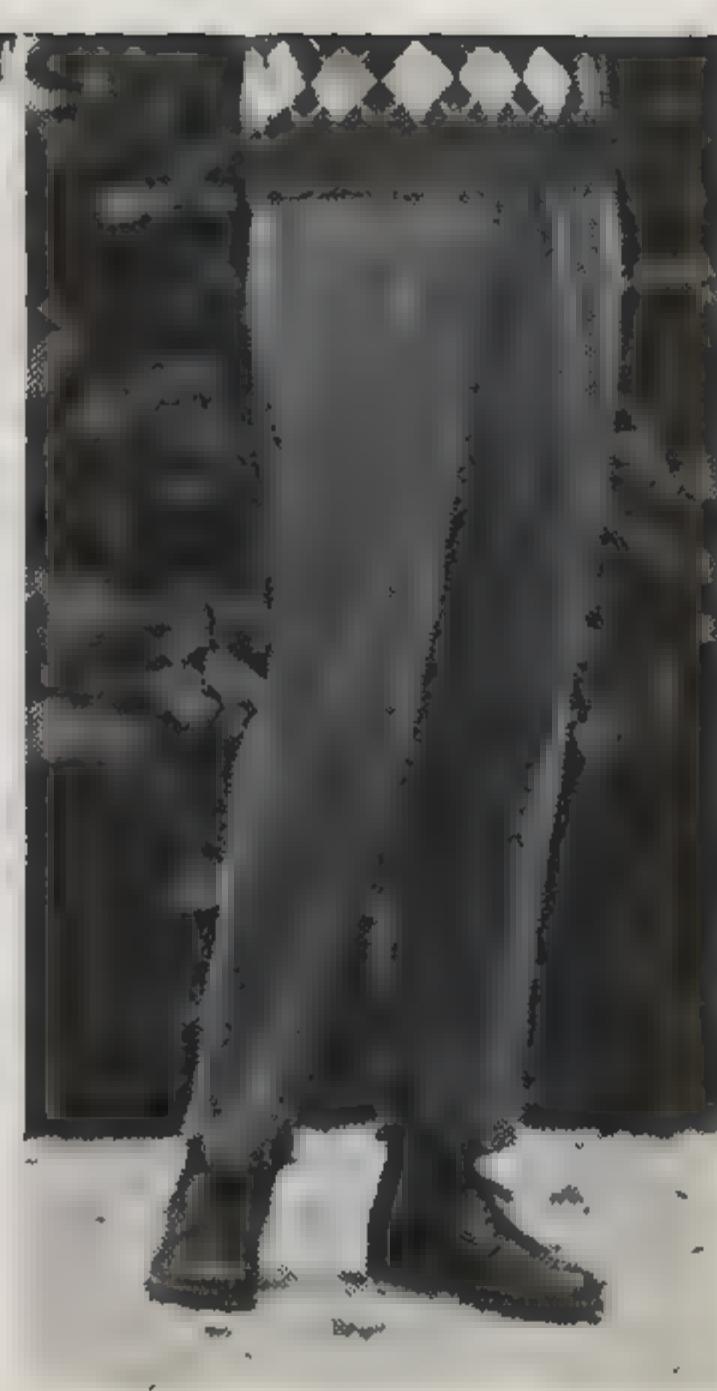


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16



17

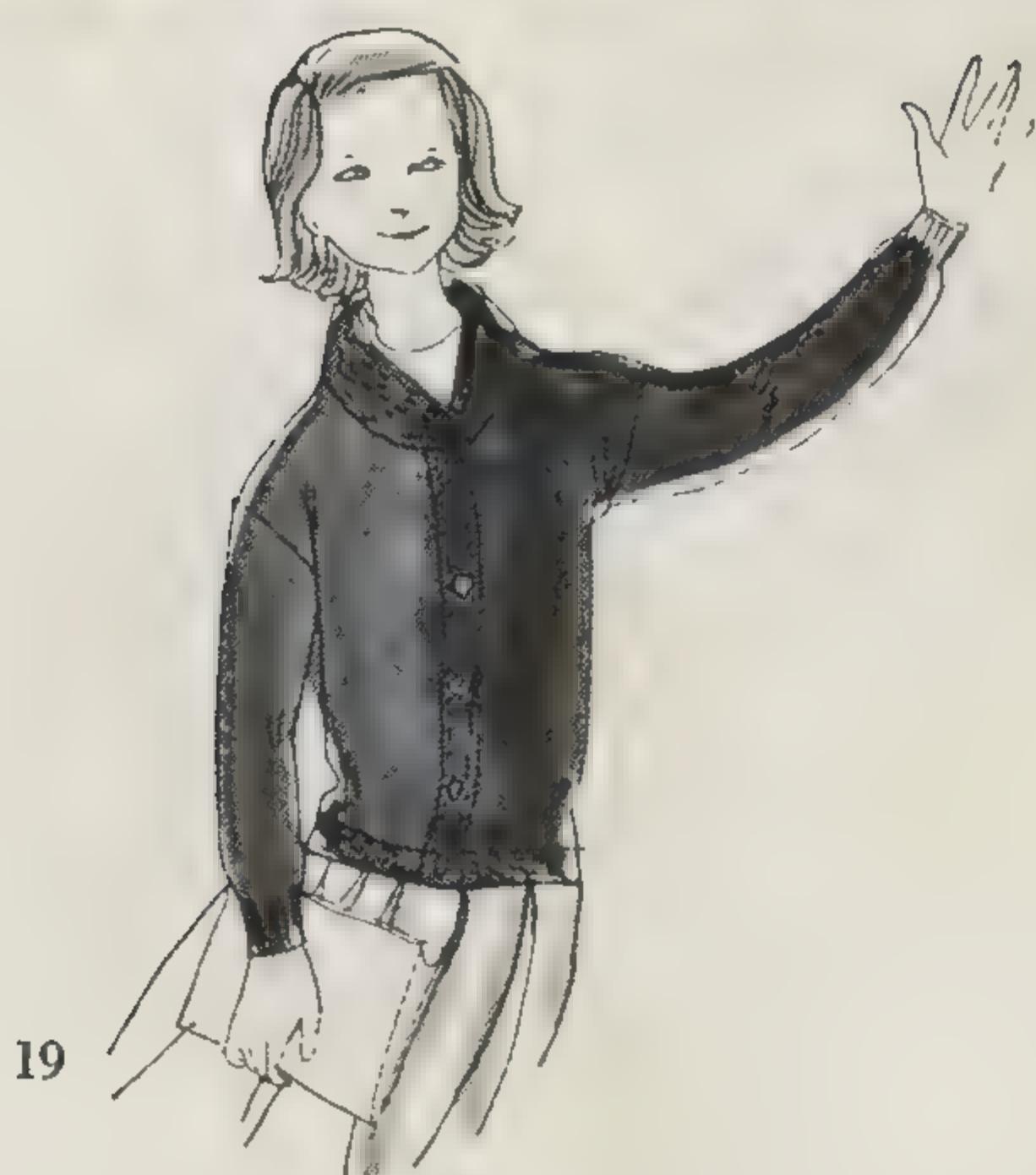


18



20

FRANCES MC LAUGHLIN



19

17. *Argyll sweater, new behaviour pattern.*

Now it's in Orlon; now it's brown and white, with V-neck, nice long sleeves. (Don't think long sleeves make this sweater a furnace—Orlon's climate is relatively cool.) About \$7. Best's.

18. *Leotard leggings.* We're inclined to list these under Vitamins-and-Health: leggings for the seven-to-twelves are necessary in bitter weather; *have* been impossible to find. Brown knitted cotton (useful as slacks, too). \$6. Macy's.

19. *Coach's sweater* (Little League coach, we presume), in thick red wool.

Long-sleeved, deep-collared, and smart as paint (red paint); makes a jacket-coat above 60°. By Regal, \$9. Best's.

20. *The pull-down hat* goes on the head, stays there, is worth a hairbrush's weight in grooming. Red felt, by John Frederics, about \$9. At Henri Bendel.

21. *The Ducks.* Smartest way to waterproof a little girl this year—leather-buttoned balmacaan of water-resistant beige poplin lined in red plaid. With its own hat, about \$13. By Sherbrooke. Best's.

All shoes, rainboots shown in this schoolgirl's wardrobe: from Altman's.



21



— Lingerie bulletin:
pinks returning.

Left: A true nightdress—long, floaty, truly pink.

There's a twist of bright geranium
round the neckline, a narrow, pale-pink
velvet sash round the waist.

Of nylon tricot, about \$13.

Below: Pretty flash of complementary colour
under the new blue-greens, reds, violets—
nylon slip of tricot and tulle,

in two tones of pink. About \$9.

Both: by Kayser—the bright rosy tint is their new
Jubilee Pink (for Kayser's 75th anniversary).
At Altman's; Woodward & Lothrop;
Bonwit Teller, Phila.;
The May Co.,
Los Angeles.



Brown tones arriving...

the chemise revived

Left: Re-enter the chemise—and in taupe brown (brown lingerie is floating into fashion to underline this autumn's brown suits and dresses).

And for some women, a chemise is just about all the lingerie needed under a sheath or a slim skirt—provided the skirt's lined. Of nylon tricot, finished with pale beige lace. By *Vanity Fair*, \$25.

Below: Silhouette assured here, in shades of brown. High-waisted girdle that gives a good lengthy line under slimly-cut dresses, day or dinner. Of nylon power net and satin elastic, the front panel and skirt of beige lace. \$25. Lace strapless brassière, also brown and beige. \$7.50. Both by *Warner's*. *Everything here* (available September 1) : *Saks Fifth Avenue*; *Dayton's*; *Harzfeld's*; *Sakowitz*.

ERTS on the

GOSSIPY MEMO ON TRAVEL

A network of "sky motels" at small airfields, listed by the Aircraft Owner and Pilot's Association (National Headquarters, Washington 14, D.C.), makes flying around the country a comfortable cinch. Small, four-passenger planes can be chartered from any reliable field for \$20 an hour, pilot, \$15 a day. Thus three people could bird's-eye tour America, end to end, round trip, in an easy six days, at 150 miles an hour, for under \$300 each, and living expenses.

At Bogotá, Colombia, where twenty orchids constitute a small bouquet, there is the especially attractive Hotel Continental. With its decidedly Victorian comfort and its indulgence in rosy plush, the hotel has, in addition, an extraordinary view of the Andes, where sometimes the fog rises like steam from a bathtub. The food is good, the service good, and the maids, prompt and stubborn, are forever drawing curtains to blot out the mountains. (They also have a hand with the tropical flowers which arrive daily in Cellophane envelopes.)

Racing starts again in September at Chantilly, about twenty-five miles out of Paris. Oddly enough, many of the names on the shop windows are English, and, indeed, there is a flourishing British colony, dating from the inauguration of the racecourse when Lord Edward Seymour brought over a number of small undernourished youths from British mining towns to learn the art of racing. Today, many French jockeys have English surnames and many of the people around the stables speak a strange mixture of these two languages; it is said that horses trained at Chantilly are indifferent as to whether they are addressed in English or in French.

September is summer, minus crowds, minus rain, on Cape Cod's sun-swept dunes. At the Mayo Hill Colony Club in Wellfleet, run by Boston architect Nathaniel Saltonstall, each modern cottage of two bed-sitting rooms has a fireplace, a porch, and completely equipped kitchen, even to the first day's breakfast in the refrigerator. (Unobtrusive maids do the housework.) Meals can be ordered from their Casserole Kitchen in heatable, disposable, aluminum dishes. There are golf, sailing, excellent salt-water fishing, and a warm ocean. Rates to September 10: \$140 and \$150 (by the week only) for two; to October 22: \$16 a day for two. Club dues \$5, and applications must be accompanied by two introductions.

The sport of underwater spear fishing has swept all coasts, from California to Bali. The Mediterranean has schools of underwater enthusiasts, equipped with masks, flippers, aqua lungs, underwater guns, and cameras (the best: Rolleimarin). Underwater clubs at Cannes and Juan les Pins rent everything and give diving lessons, and in Italy, one can have lessons at Portofino and Nervi. Fish are wisely leaving the more popular places, although undersea beauty remains, but still abound at Sardinia and Corsica, around the Spanish coast, the Balearics, the Lipari Islands; and Malta, Elba, and Lampedusa.

Hunters and fishing men have a thing for The Birches on East Musquash Lake, Topsfield, Maine, where the owner, a former big league baseball player, abandons the usual meal-hour rules. (If the fish are biting, guests may return at any hour at night and still get a hot and good dinner. The cook, by the way, cooks in five languages.) The place has four cottages—living room, two bedrooms, bathroom, and reading lamps over the beds. Rates: \$9 or \$10 a day with three meals and an allowance made for meals missed. Naturally there are guides for both fishing and hunting; guides get \$10 and \$12 a day, and provide canoe and motorboat. All September, salmon and togue fishing; all October into November, pheasant, grouse, woodcock, and partridge. The whole place is pretty small—only twenty-five guests at a time, and those usually are pleasantly relaxed. Authors like it, too.

Hay fever victims: this allergy is unknown in Jamaica; summer rates.

Salzburg, famous for summer music, will have a memorable week of winter music next January: its occasion, the two-hundredth anniversary of the birth of Mozart, born in Salzburg on January 27, 1756. To honour the memory of this blazing genius (who at the height of his powers wrote the glorious overture to Don Giovanni in a single night), many of Europe's greatest singers and musicians will converge on Salzburg for the week of January 21-30, and if you plan to converge, too, it isn't a bit too early to make reservations now. The week's program will include those two seldom-performed operas, Idomeneo (January 27 and 29 at the Festspielhaus), and La Finta Semplice (January 21 and 25 at the Landestheater); concerts by the Vienna Philharmonic, the Bamberg Symphony, and the London Philharmonia Orchestra under Herbert von Karajan, all in one delicious, sparkling, Mozart-mad week. (The London Philharmonia is making the long trek to Salzburg for a single concert.)

Anna Magnani's former cook is the owner-cook of Rome's restaurant, Hosteria Romana, where good country bread is served, along with a wonderful pasta of thick macaroni in a sauce of fresh tomatoes, bacon, onions, prosciutto, and two kinds of cheese, a very sharp pecorino and Parmesan. It is all delicious but definitely not for dieters.



Discoveries in beauty



Above: First eye-shadow brush we've seen. A sable brush has been shaped for a smooth, even blending of one—or many—shades. The tip is finely angled to work the shadow close to the lashes (ever try doing that with a finger tip?). The brush, by Martha Lorraine, is from Bonwit Teller.

Directly below: Charcoal grey: a new shade in crayons for outlining the eyes, defining the brows. An imperceptible colouring for ash blondes, this shadowy-liner can be a subtle, but definite accent for redheads, brunettes. Aziza puts this in an automatic pencil with a built-in sharpener, extra refills. At Altman's.



MIEHLMANN

Below: A sensible along-about-now thing to do: help the complexion to make a transition from sun-tan to untan by way of a rich face cream. Charvin Cream is this; has a supply of Vitamins A and E to restore skins parched by long sun sessions. \$6.60 postpaid. Charvin, 418 East 50th Street, New York 22.



Below: Theatrical lighting here of a most interesting kind: black spectacle frames, with a fraction of an inch line of soft blue, seem to give eyes greater depth, more colour emphasis. More news in the now-you-don't-see-it department: lenses specially coated to remove reflection rings, so they're almost invisible. At Koble & Stern.



fashion speaks

in charming accents . . .

like a plunging T-Strap, subtly elasticized — like a shimmer of lustre, lighting up a dark, soft suede — high or tapered illusion heel.

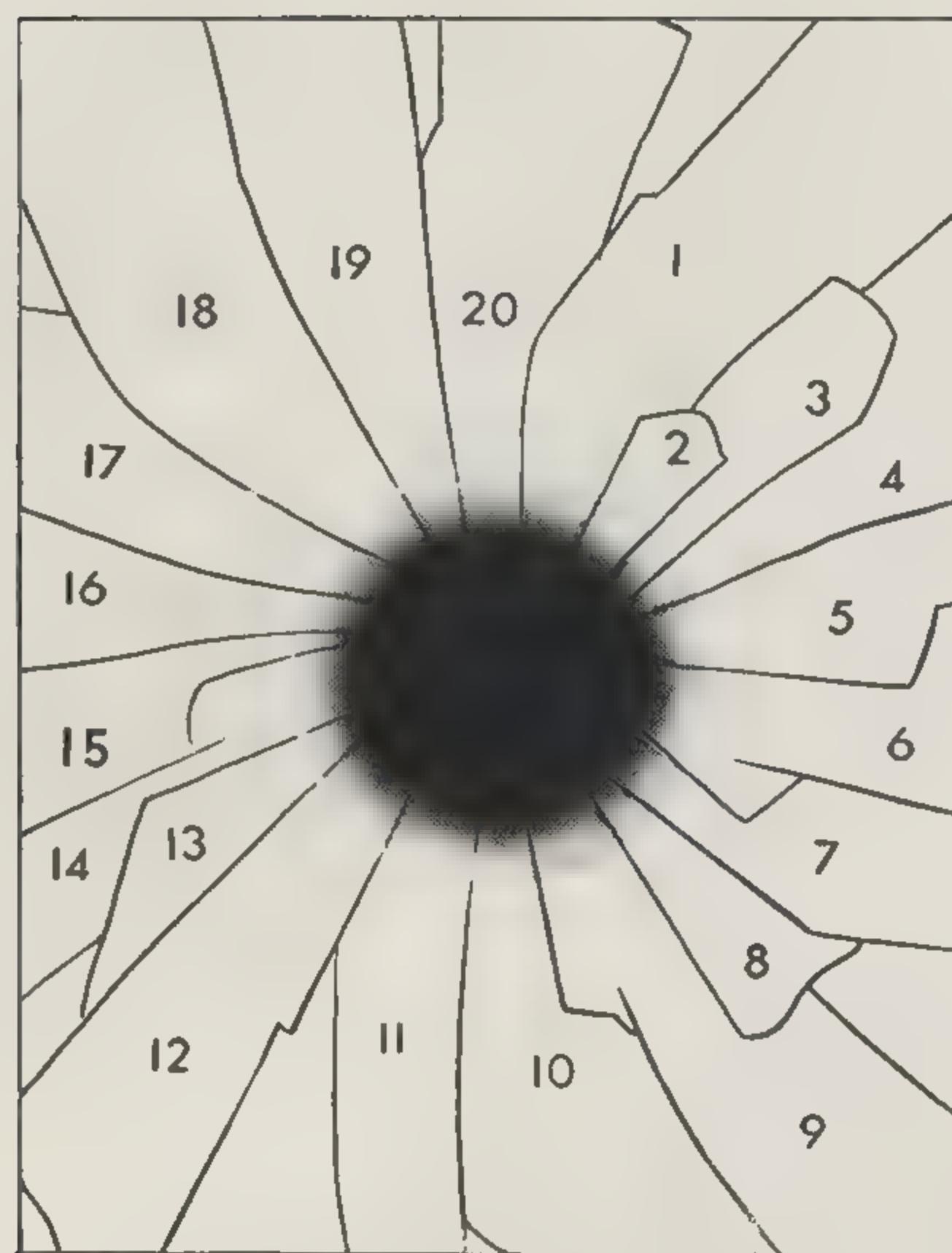
\$8.95 - \$10.95 at better stores nearly everywhere



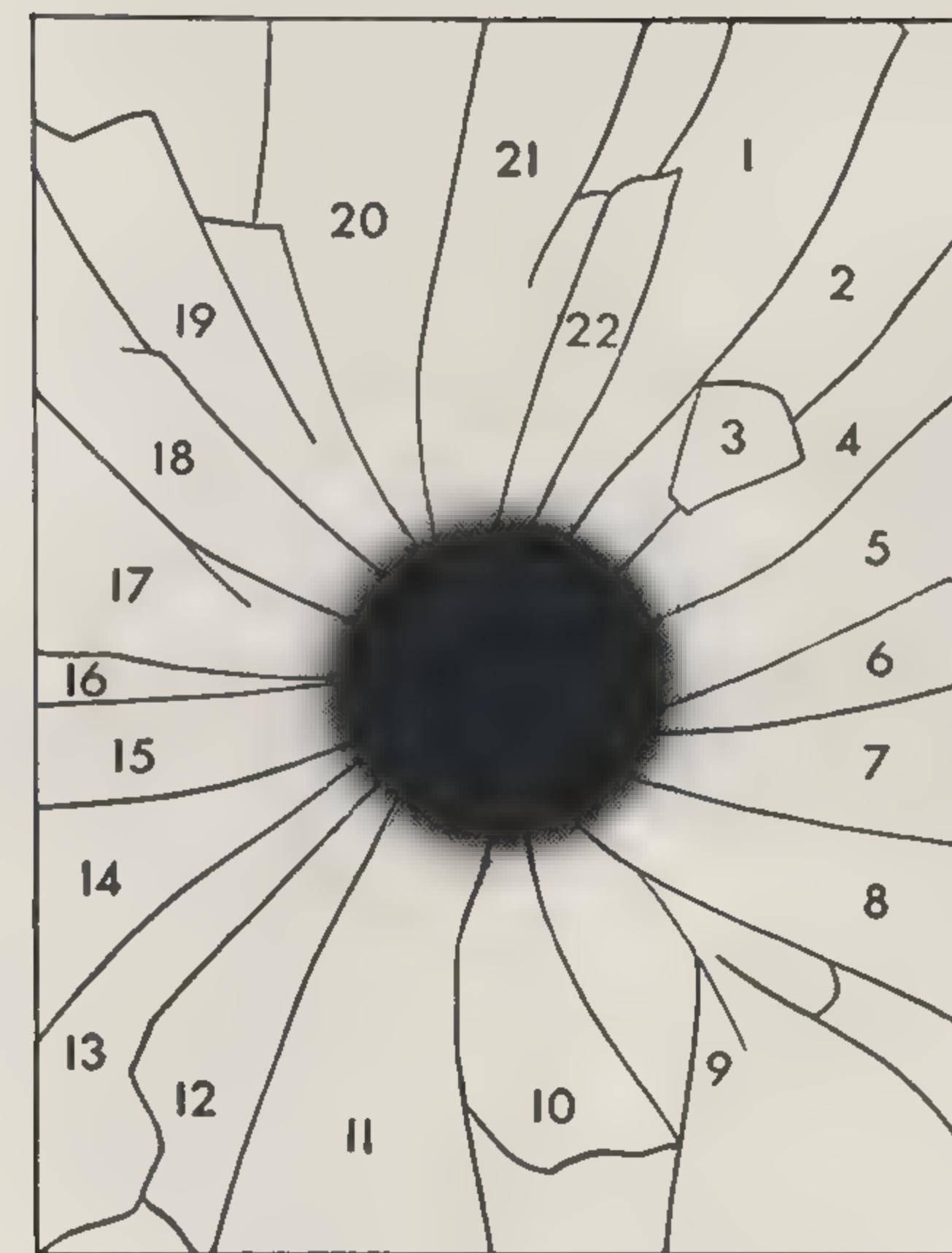
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Key to fabrics on page 100



Key to the fabrics on page 101

New fabric colours: centred on black

(Continued from pages 100-101)

Daytime fabric news this year: definite colours centred on black—black flecks, black striations in tweed, a black "wash" over the original colour. These blackened colours give a rich, lively elegance to fashion, with nothing sombre about it. Take blue—a colour which psychologists put in the "cool and soothing" class. This autumn, dark blues look lively. They're often high colours (blue, blue-green) sharpened up with jets of black, but the results don't resemble navy blue; won't be worn as standardly as navy. Other new blues are lively amethysts. But either way, they are real colours, require "purposeful" accessories. This is the year to own black alligator suit shoes (the dark sheen looks marvellous with black-flecked tweed); black calfskin with the highest polish to date; or shoes in the new sepia red, as on pages 78-83.

NEW AMETHYSTS

Beginning here: autumn amethysts, the intensity shadowed over.

1. A blue-black plum colour—this spongy wool coating by A. D. Ellis.
2. Tweed coating—all the purples, many of the blues. A British woollen by John Barr.
3. Wool tweed suiting, misted-over amethyst. It's hand-woven in America at Pinehurst. By Amerotron.

NEW BLUES

4. Donegal tweed coating—blue, black, and white wool. By Stevens.
5. Blue-eyed blue, in a wool tweed cobbled with black. By Forstmann.
6. New to find this delicious fabric in a light dress-weight: cashmere in a soft, misty blue. By Einiger.
7. Year-round suiting, blue-green and black tweed. Avisco rayon, Chromspun acetate, Acrilan. By Burlington.
8. Herringbone tweed coating, black striations on peacock blue. By Du-charne.

9. For evening coats: this deepened teal blue velveteen by Merrimack.
10. Good choice for a day-coat (and darkened-blue coats will be smartly in evidence in 1955), this black-flecked Venetian-blue tweed. By Lesur.
11. Worsted flannel suiting by May-flower in coal blue.

NEW GREENS

Starting here, the new greens—and they're making a handsome entrance everywhere in fashion, suddenly. Some of the newest: in a softened and becoming range of green with lots of blue; and very often, these new blue-greens have a bit of black woven into the fabric as well.

12. A tweed that's non-seasonal: wool lightened with Orlon, in green tweeded to new colour-effect with yellow and blue streaks. By Kanmak.
13. Veiled blue-green, the late-day kind. Nylon velvet by Princeton Knitting Mills.
14. Black-and-green tweed, new light fabric that goes all year—wool thinned with silk. By American Silk.

15. One of the new green satins (green arrived in fashion in hat, coat, late-day form in July 1 Vogue). This black-striped black-green silk satin also does handsomely at night. By G. Hirsch.

16. Another herringbone (it looks very handsome this year, particularly in the new colours). Green and black worsted flannel suiting by Miron.
17. A very black tweed, essentially green. Knitted wool suiting by Atlee.
18. Green often looks smartest when both yellow and blue are tweeded in. For instance: pea-green wool tweeded with navy blue. By Forstmann.

19. A beautiful find, if you should come upon an evening coat of this: corduroy in a green so blue it looks frosted. By Avondale.
20. Wool mohair tweed coating—black-green, blue, white. By Anglo.

Above, the key to the black-centred fabrics on page 101, ranging from red to brown—a new colour group this year with no gap between. Some of the smartest browns are pink-browns; the newest reds may have a brown cast to them. And, in both cases, the news again is the handsome quantity of black involved in almost every shade. Accessory news with this range: the new sepia-red shoes (78-83)—marvellous with black-brown, with black-washed gold, and with many of the brownest or blackest reds. Now, the daytime fabrics of the key above (photographed on page 101).

NEW REDS

1. A lot of black here: red tweed wool by Cobb & Jenkins.
2. Red jersey coating with a subtle brown overtone in the wool. By Jasco.
3. For a coat: red and grey hound's-tooth check. Wool by Strong Hewat.
4. Brilliant red wool coating—really glowing. It's a new fabric by Warren of Stafford.
5. A year-round tweed, wool lightened with silk. Rose and black with a geometric pattern in the weave. This, a Scottish woollen.
6. Lightweight suiting to wear year-round. Red and grey checked rayon, Acrilan, and Celanese acetate. This, by Burlington.
7. One of the new striped worsted jerseys that look particularly smart in casual day dresses. Black, grey, and red wool. By Security.
8. Dark wine-red corduroy—wide-waled and the right weight for a late-day winter coat. By Cone.
9. Here, a new two-way tweed—the reverse side is waffle-checked. Blue and red wool. By Anglo.
10. A coat fabric: red worsted mohair pile deepened with black brush strokes. Silky coating by Spandon.

NEW BROWNS

Now: the distinction between the reds and browns this year—and suddenly they're likely to be so close it's hair-splitting to say which is red, which brown. And both often come with some black in the weave as well.

11. Just the colour you might like to wear with sepia-red leather accessories (see pages 78-83): here, antiqued gold cotton corduroy. By Crompton.
12. Amber-brown tweed with black in it—almost zebra striped. Orlon-and-wool jersey. By Alamac.
13. The colour of this lightweight twill: yellow with a black wash over it. It's a flannel by Miron.

14. Good fabric for a twelve-month coat: camel's-hair herringbone tweed in pale-brown (a greyed-over colour). Mothproofed by Mitin. A Lambeth fabric by Prince Mills.

15. A flattering fawn-colour tweed—very supple and light in weight. In worsted wool, by Bellaine.

16. A warm, rosy-toned beige: lacy jersey knit of Enka rayon and wool.

This, by Style Trend.

17. Handsome idea for a dress fabric: this persimmon worsted, lightly grained with black. By Botany.

18. Copper-brown worsted jersey, darkened with charcoal grey. A wonderful new form of dress-weight tweed. By Sag-No-Mor.

19. Beautiful suiting—wool and Vicara tweed in ruddy browns, greys, black. By Charlottesville.

20. A sharp, henna-brown tweed—the very furry "kemp" wool (it has guard hairs). By Hockanum.

21. A pretty case of brown in bloom: this pinkened brown tweed coating. The wool is by Forstmann.

22. An important exception to the red-browns: this black-brown cashmere in a twill weave. By Juilliard. It's the perfect weight for skirts.

VOGUE PATTERNS

(Details of the clothes plan, in wool, on pages 110-111)



S-4627

S-4630

VOGUE PATTERN S-4627. Above, left: The high-waisted dinner dress is designed for sizes 12 to 18 (30 to 36). For size 16 (34), use 2½ yds. of 54"-wide wool crêpe, a little satin highlighting. The pattern, \$1.50.

VOGUE PATTERN S-4630. Above, right: The grey flannel suit with the fitted jacket, pleated skirt, is designed for sizes 12 to 20 (30 to 38). For size 16 (34), use 4½ yds. of 54"-wide fabric. The pattern, \$1.



8652

867

VOGUE PATTERN 8652. Above, left: The slender tweed dress with a low set-in belt, wide collar, sloping shoulders. Sizes 12 to 20 (30 to 38). For size 16 (34), use 2½ yds. of 54"-wide fabric. The pattern, 75c.

VOGUE PATTERN 867. Above, right: Tunic suit that's the heart of the plan. Three-quarter coat, and skirt, for sizes 12 to 20 (30 to 38), and 40. For size 16 (34), you will need 3¾ yds. of a polished black 54"-wide wool coating (with or without nap). The price of the pattern is \$2.

Made-up models of Vogue Pattern 867 will be featured in Wool Bureau fashion shows to be held at the following list of shops:

Cleveland, Ohio.....	Halle's
Corpus Christi, Tex.....	Lichtenstein's
Dallas, Tex.....	A. Harris
Madison, Wis.....	Manchester's
New York, N. Y.....	Altman's
Richmond, Va.....	Miller & Rhoads
Rochester, N. Y.....	Sibley, Lindsay & Curr
St. Louis, Mo.....	Welek's
Spokane, Wash.....	The Crescent
Washington, D.C.....	Woodward & Lothrop

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Autumn forecasts for

Mrs. Exeter

This issue is packed with early fashion-flashes for Mrs. Exeter, too. She won't find her name engraved on any specific pages, but by using the index below, she will find directions to clothes that for size-range and suitability, as well as fashion-value, belong well up toward the top of her autumn shopping list. Turn back and see.

Page 60. Jacketed dress with a raccoon collar. Exciting new form of city elegance for a slender, close-coiffed Mrs. Exeter. The costume is made in sizes ranging from 10 to 16.

Pages 62-63. Wide-skirted dress (in sizes 8 to 16), jacketed dress (10 to 18), more fashion news for the woman with a whiz of a figure.

Page 65. Anklebone cardigan. Silhouette change that's only for a very special Mrs. Exeter, and only then for evenings in her own house. (Our mental image goes like this: a super-slim, fine-boned woman, with olive skin, sleeked-close hair, perfect arms.) Made in sizes 10 to 16.

Page 66. Covered late-day dress, Paisley velveteen. Good pick for a Mrs. E. who's on the youthful side. Made in sizes 8 to 16.

Page 67. Any smart Mrs. Exeter's meat—this new city cut of camel's hair coat, with a nutria gilet added. Made in sizes 8 to 18.

Page 68. The blade-cut dress in garnet broadcloth. Another new little-dinner look that's reserved for the super-slim figures. It takes a nicely covered line, however. Made in sizes 8 to 16.

Page 71. The new fur-trimmed coat. Nine out of ten Mrs. Exeters will wear this well we wager. And it's made in sizes 8 to 18.

Pages 72-73. Hattier hats, shapier shoes, a new direction in coiffures: all these (but not the beret; a bit demanding) apply to Mrs. E.

Pages 74-77. Short fur overcoats; a choice of four, all correct for her.

Pages 78-83. Shoe news (mostly sepia red) of interest to Mrs. Exeter also. And, on page 82, a suit in one of the new dark-shadowed blues that could be especially hers. Made in sizes 8 to 16.

Pages 84-85. Two suits to Mrs. Exeter's taste. The furred one, made in sizes 10 to 18; the pocketed one, made in sizes 10 to 16.

Pages 100-101. New darkened shades of red, blue, green, brown—couldn't be righter for Mrs. E. if she'd woven them herself.

Pages 106-107. The tweeds and knitted things Mrs. Exeter loves—now combined in tweed knitted costumes. She'll have to do her own deciding as to which is best for her; all are made in sizes to 16.

Pages 108-109. A new range of cashmere for the woman who lives much of her life in sweater-and-skirt.

Pages 110-111. If Mrs. Exeter sews, so shall she reap—a basic wardrobe, here, in wool. (The tunic suit, an especially good sewing project.)

Pages 118-123. School clothes for the Exeter granddaughter, age 7 to 12.



College accessories

Prize (or, possibly, nudge) for the girl who's going back to college this year with firm resolves re exercise. These little gilt figures have assumed, between them, the six basic exercise postures—exercise postures aimed at tummy-flattening, waist-whittling, et cetera. There's one set that's backed with pins (this is the stickpin group). The other has a ring for charm-bracelet attachment. Each figure is \$3 plus tax—and the whole group, called Gym Gems by Trifari, is ready at Saks Fifth Avenue.



Under a schoolgirl's wardrobe, 7 to 12

(Continued from pages 118-123)

Whatever happened to long red underwear? Here's the latest happening: it's been thinned a bit (this is knitted cotton); it's been made more entertaining (this is candy-striped); it's been divided into sections (top and pants) for separate wearing. Made primarily as ski underwear, this has some fine further uses—insulating a snow suit or slacks (good way to warm a park bench); outfitting a member of Disneyland's TV audience. By Macwil, \$2.75 each half. At De Pinna.



Sunny Lee dresses of COTOHNA

by Lanella Mills

shown on page 42

Woven in Switzerland of long-staple Egyptian cotton in miniature Scottish tartans — fashioned in America by Borgenicht Brothers for the younger set.

Sizes 3-6X, 7-14

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Birmingham—Burger-Phillips
Bayonne—Younger Circle
Buffalo—L. L. Berger
Bridgeport—Howland D. G. Co.
Columbus—Kiddie Shop
Charlotte—J. B. Ivey
Cleveland—Halle Bros.
El Paso—Popular D. G. Co.
East Orange—R. H. Muir
Eugene—Russell's
Fayetteville—
The Capitol Dept. Store
Hackensack—S. G. Siroton
Hartford—G. Fox
Houston—Sakowitz Bros.
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Rochester—National Clothing Co.
Ridgewood—Lolita Merrihew
San Francisco—Davis Schonwasser
Seattle—Merry-Go-Round
Scranton—Samter Bros.
Syracuse—C. E. Chappel & Sons
Wellesley—Children's Shop
Wilkes-Barre—Kiddie Shop
Winston-Salem—L. Roberts

Tweed news, knitted in

(Continued from pages 106-107)



When you live out
of a suitcase...
take Tampax along

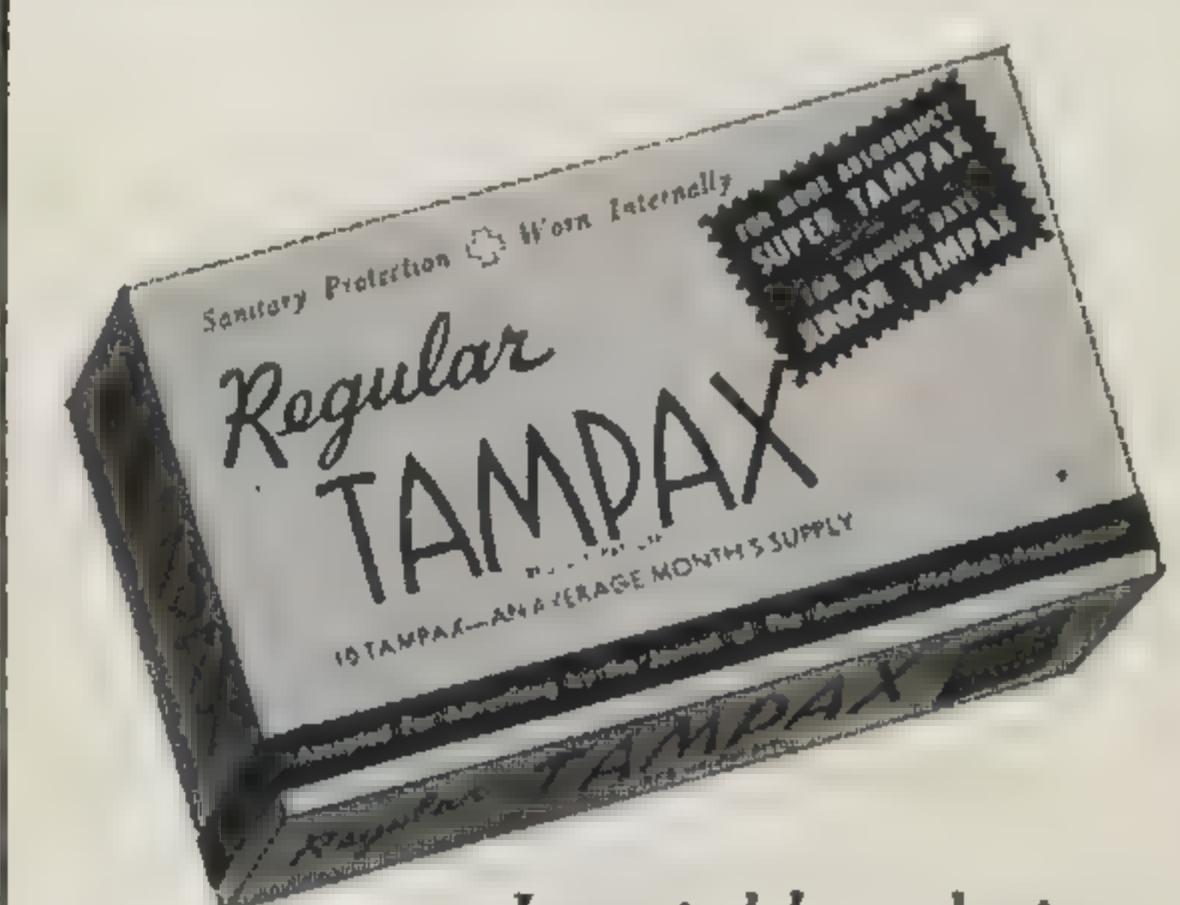
Whether you're an all-Summer traveler, a week-end wanderer or a two-weeks-vacation girl, *always tuck Tampax in your suitcase*. It takes up so little space and does so much for you! Instead of adding to the nuisance of "those days" with a belt and 2 pins and a pad, you wear cool, comfortable, internal protection that won't chafe, irritate or "show."

As a guest and as a woman, you're much more at ease with Tampax... no disposal problems, you know. Then, too, you feel daintier, more fastidious, more your own charming self with Tampax... it positively prevents odor from forming! When you're meeting new people, making new friends, isn't that important?

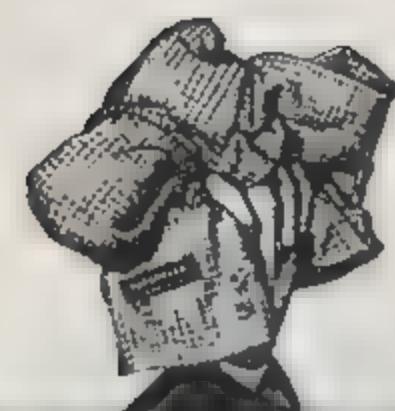
Best of all, you can go swimming while wearing Tampax... it never has a telltale outline under a wet or dry bathing suit. (You can also wear Tampax in your tub or shower; it's completely protective.) Tampax really can help make it a wonderful Summer for you... get your supply now at any drug or notion counter. Choice of 3 absorbency-sizes: Regular, Super, Junior. Economy size gives average 4-months' supply. Tampax Incorporated, Palmer, Mass.



Above: Another result (and highly successful) of knitting needles turning their talents towards tweed. Two-piece dress knitted in a pretty, grey-green wool. The top: an easy overblouse, with scalloping across the hipline, 3/4 sleeves, a high, round neck. The skirt is as slim as they come. The beret, stitched russet-brown velvet, by Emme. Dress by Jane Irwill, \$40. Mosell pin and dress at Altman's. Dress, also The Broadway. Left: Very citified look for knitted tweed here—a sleek, one-piece sweater dress of a silk-and-wool blend. It's belted at the waist, has 3/4 sleeves. In the newest autumn colouring (see page 100): a very deep shade of slate blue, with tiny flecks of grey knitted in. Her hat: an off-the-face beret of dark grey crocheted wool, held on by a built-in bicycle clip. By Madcaps. The dress, by Goldworm, \$40. Dress, hat at Saks Fifth Avenue. Dress, also Neiman-Marcus.



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THE PARADOX MOTHER

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perament makes it impossible for her to be over-permissive. She has not the patience for it. None of that nonsense about equal rights, no bogus democracy in the parent-child relationship. When the need arises, she makes no bones about exercising her authority. Both parties are spared the agonizing and inconclusive tug of war which takes place when mothers want their children to behave in a certain fashion but hesitate to impose their wills too openly for fear of seeming tyrannical. When authority is so reluctant, the setting up of satisfactory behaviour patterns becomes a matter of chance. It all depends on who can hold out longer. Moreover, whatever the outcome, the child remains fundamentally undisciplined. Since he receives no direct orders, but is instead seduced or tricked into compliance, he does not know how to obey. That ignorance unfits him for the larger world.

Dramatic evidence of the way in which roundabout disciplinary methods may boomerang was recently brought to me by one of my patients. A former social worker, she had absorbed all the prevailing theories; she was convinced that one must never browbeat a child or expose him to emotional storms. She had also convinced her husband. They took great pains to avoid using negative terms when their little boy had to be prevented from doing something. They even made it a practice to lean down when addressing him so that he would not be overwhelmed by their superior height.

The word "don't" was never used to the child. If, for instance, he tried to touch a hot stove, his mother would distract him from his efforts in an elaborate and ingenious fashion, not only engaging his attention elsewhere but giving him a positive compensation in the form of amusement.

The boy threw and the parents congratulated themselves. Everything was fine until his first day at school. He stood around in the school-yard with the other novices, curious, expectant, and seemingly quite unafraid. A teacher came up and told the children to form a line. About half of them obediently fell into place. The others, including our hero, dawdled. The teacher repeated the order, raising her voice to the proper authoritarian pitch. The laggards responded promptly, with one exception... Yes, you've guessed who it was. At this point he began to vomit and had to be sent home.

Why did this child react so violently to the teacher's instructions? Well, emotionally, he had been wrapped in cotton wool all his life. Unlike the other children, he had never been spoken to sharply. It was, for him, a new and frightening experience, something he was completely unprepared for. In his own home, the voice of authority was absent. To hear it for the first time in such unfamiliar circumstances proved a major shock.

The repression of hostility may create a host of problems in homes, like that of my patient, which put a premium on emotional control. Hostility is, after all, one of the basic drives in any personality and it can not be wished out of existence. Every human being has aggressive impulses; there is no intimate relationship in which they do not play a part.

Many troubles would be avoided if one fact were admitted from the outset: it is impossible for any woman to love her children twenty-four hours a day. Unfortunately, many good women feel it is incumbent on them to maintain this fiction. They stifle their quite natural irritation, concealing it very often not only from the children but even from themselves. If it does rise to consciousness, they are overwhelmed by feelings of guilt.

The woman who can not admit that she sometimes feels angry with her children is not doing them a favour. Her repressed hostility may be turned against her husband, embittering the atmosphere of the home. Worst of all, it may be turned against herself. The guilt so engendered is a slow but deadly poison which can not fail to affect her personality. She is constantly on guard, afraid to relax her control even for a moment. All her energies may become engaged in this unproductive effort, making her dull and unresponsive emotionally, as incapable of genuine affection as she is of rage. Like an automaton, she goes through the motions of loving, but her children feel no warmth. Aware of her failure to relate to them adequately, her lack of true "motherliness," her guilt increases. So do her tensions. They may rise to such a pitch that, to prevent an explosion, she has to send the children away from home. Freed of their disturbing presence, she can love them as she thinks she should, without hostility. It is only, ironically, by abdicating her responsibilities that she can again become the "ideal" mother.

Such a grotesque travesty of motherhood is fortunately beyond the reach of the over-reacting and demonstrative woman. Her love is not clouded by unexpressed hostility. Neither is her children's. As I said earlier, it is important for their development to learn how to recognize and reveal their own emotions. That is particularly true where antagonisms are concerned. The child must be taught how to handle them early in life if he is to function with assurance in a competitive and conflict-ridden world. Self-assertion is a valuable tool and so, at certain times, is the capacity for anger.

Aggressive impulses should not be denied or suppressed but educated—as they are when the normal tensions between parent and child find adequate expression. In these miniature battles, the child tests his strength and resourcefulness and, simultaneously, discovers the limits of tolerable behaviour. That is excellent

training. But he can not get it if his mother refuses to join in the fray; the woman who always keeps herself under strict control cheats her child of his first and most necessary foil. Lacking a responsive object, he is unable to exercise his anger effectively. It becomes blunted against his mother's unyielding calm or shatters itself in an impotent temper tantrum. Such tantrums are a symptom of overwhelming frustration, a warning that the child's aggressiveness is completely out of hand. Like the savage who runs amok, he has murder in his heart, but he is both too bewildered and too helpless to carry out his intentions. The tantrum is, in a sense, a plea for aid against an impulse which has become self-destructive.

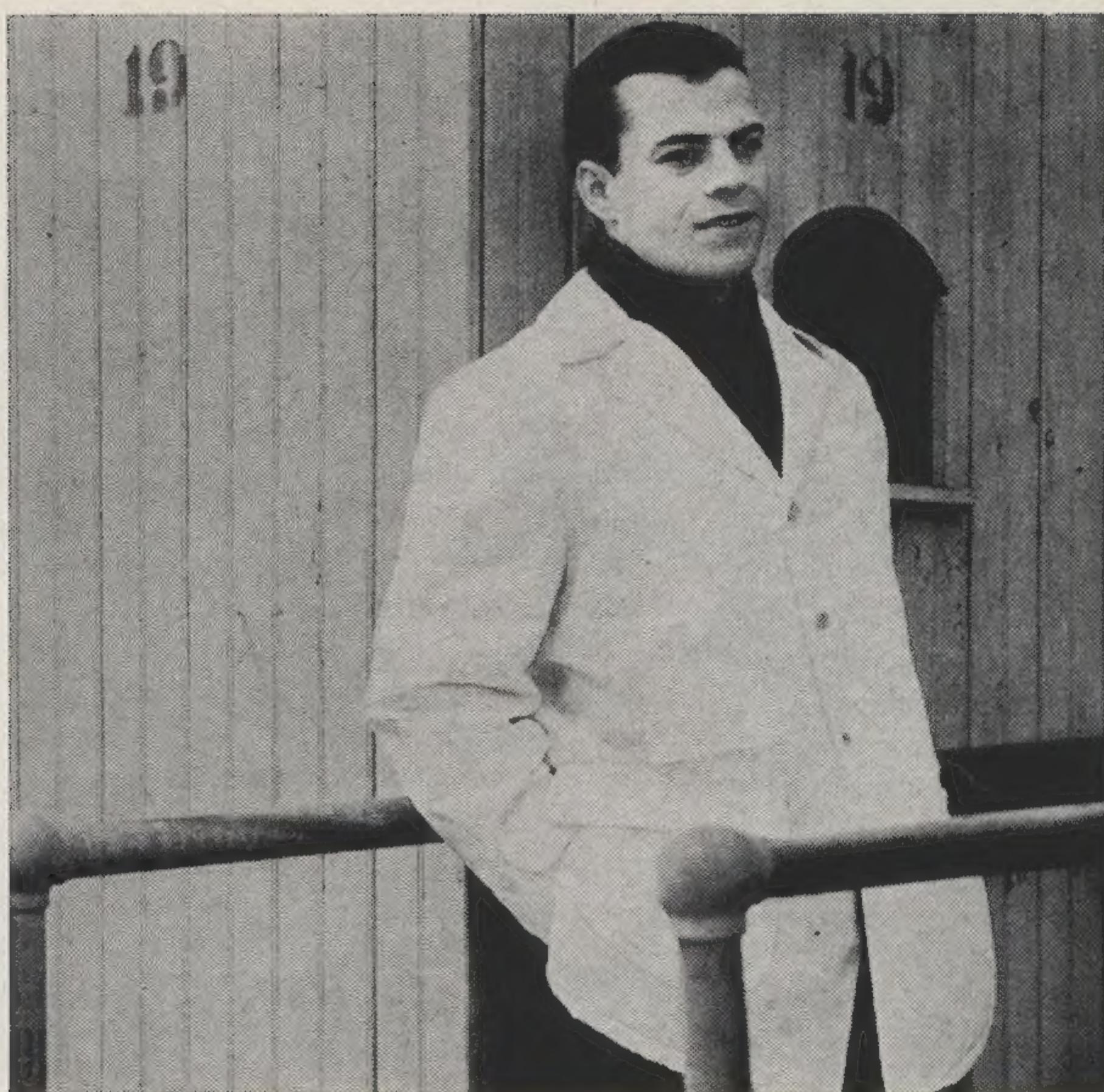
Rage in itself is normal enough, an inevitable component of the civilizing process. No child likes to be thwarted, as he must be to some extent even in the most permissive homes. But it is possible that overly solicitous parents put too great a burden on the conscience of their children, who are hard put to justify their resentment toward these kind and patient people. Without quite knowing why, the children feel intolerably guilty.

Rage and guilt combined make a brew which no child can assimilate without harm to himself. As he grows older, he may come to loathe everything connected with his early environment, making absurd charges against his parents, the rage and the guilt reinforcing each other and, incidentally, tearing him into shreds. Or his fury may turn wholly inwards, all self-esteem vanishing under that amorphous but pervasive sense of guilt. He becomes increasingly dependent and submissive because he does not dare to be himself.

The screaming mother drives her children's resentments into the open. The anger she so frequently displays justifies their anger, leaving very little room for remorse. No matter how hateful they are, how naughty and rebellious, she provides them with a ready-made excuse for their behaviour. To be able to rationalize aggression in this way is a great comfort. It lightens appreciably the load of guilt which we are compelled to carry with us into maturity.

Unresolved aggressions are not, of course, the only source of guilt, nor perhaps the most important. Very early in life, a crust of culpability becomes attached to the sexual impulses, largely, but not altogether, as the result of wounds received in training. Speaking realistically, it is almost impossible to bring up a child in our society without in some way disturbing him sexually. A totally restrictive attitude—the kind we associate with the word "Victorian"—is almost certain to crush the child's capacity to make a healthy and mature adjustment to the sexual mores of today. We are not living in Samoa, however, and undue permiss-

(Continued on page 134)



Man's car coat planned for college

Above: Verne McConnell, Princeton 1955, a pre-medical student and member of the Cap and Gown Club, wears here a short white cotton poplin coat that should become a driving necessity with the MG and Jaguar set. Its qualifications: the easy short cut that allows for a lot of clutching and braking—or pedalling, if you're more a bicycle man; its indifference to wind and weather; its warmth without weight (there's a racy red satin lining, quilted with wool). A Palomino coat, about \$18 at Lord & Taylor; Neiman-Marcus. Also at the other shops listed below.

Listed below are the names of shops across the country
which have many of the men's college wardrobe
ideas illustrated on pages 104-105.

Akron, Ohio.....	Polsky's of Akron
Allentown, Pa.....	Judd's
Andover, Mass.....	The Andover Shop
Atlanta, Ga. John Jarrell Men's Shop at J. P. Allen Co.	
Baltimore, Md.....	Hutzler's
Berkeley, Calif.....	George J. Good
Beverly Hills, Calif.....	Carroll & Company
Bloomington, Ind.....	Sullivan's Inc.
Boston, Mass.....	Croston & Carr Co.
Boulder, Col.....	University Shop
Buffalo, N. Y.....	Peller & Mure
Burlington, Vt.....	Miles & Riley
Carmel, Calif.....	Robert Kirk Ltd.
Champaign, Ill.....	Baskin
Chapel Hill, N. C.....	Milton's Clothing Cupboard
Charleston, S. C.....	Taylor's
Charlotte, N. C.....	Jack Wood Ltd.
Chattanooga, Tenn.....	Lovemans, Inc.
Chicago, Ill.....	Baskin
Cincinnati, Ohio.....	Dunlap Clothes Shop
Clarksburg, W. Va.....	Will H. Melet Co.
Clayton, Mo.....	Boyd's
Cleveland, Ohio.....	Bunce Brothers Inc.
Colorado Springs, Col.....	MacNeil & Moore
Columbia, Mo.....	Puckett's Mens Wear
Columbia, S. C.....	Lourie's
Concord, N. H.....	David Heller Co.
Danville, Va.....	Thalhimer's
Davenport, Iowa.....	Petersen-Harned-VonMaur
Dayton, Ohio.....	The Rike Kumler Co.
Denver, Col.....	The Kent Shop—Gano-Downs
Detroit, Mich.....	The J. L. Hudson Co.
East Orange, N. J.....	Donald Bunce Co.
Easton, Pa.....	Chief Levin's Campus Shop
Elgin, Ill.....	Charles M. Danner, Clothier
Evanston, Ill.....	Baskin
Flint, Mich.....	David Alan
Ft. Worth, Tex.....	Stripling's
Grand Rapids, Mich.....	Mackenzie-Bostock-Monroe
Greensboro, N. C.....	Younts De Boe Co.
Greenville, S. C.....	Heyward Mahon Co.
Greenwich, Conn.....	Van Driver Inc.
Hammond, Ind.....	Jack Fox & Sons
Hanover, N. H.....	James Campion Inc.
Hartford, Conn.....	Ken Davis
Houston, Tex.....	Norton Ditto
Indianapolis, Ind.....	L. S. Ayres & Co.
Jacksonville, Fla.....	Levy's
Kansas City, Mo.....	Jack Henry
Keene, N. H.....	Bob De Lancey's
La Jolla, Calif.....	Tweeds & Weeds
Lawrence, Mass.....	R. J. Macartney Co.
Lexington, Ky.....	Bomanzi, Inc.
Lincoln, Neb.....	Ben Simon & Sons
Little Rock, Ark.....	The M. M. Cohn Co.
Louisville, Ky.....	Rodes-Rapier Co.
Lowell, Mass.....	McQuade Inc.
Yonkers, N. Y.....	John Wanamaker

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Cleveland • Higbee Co.

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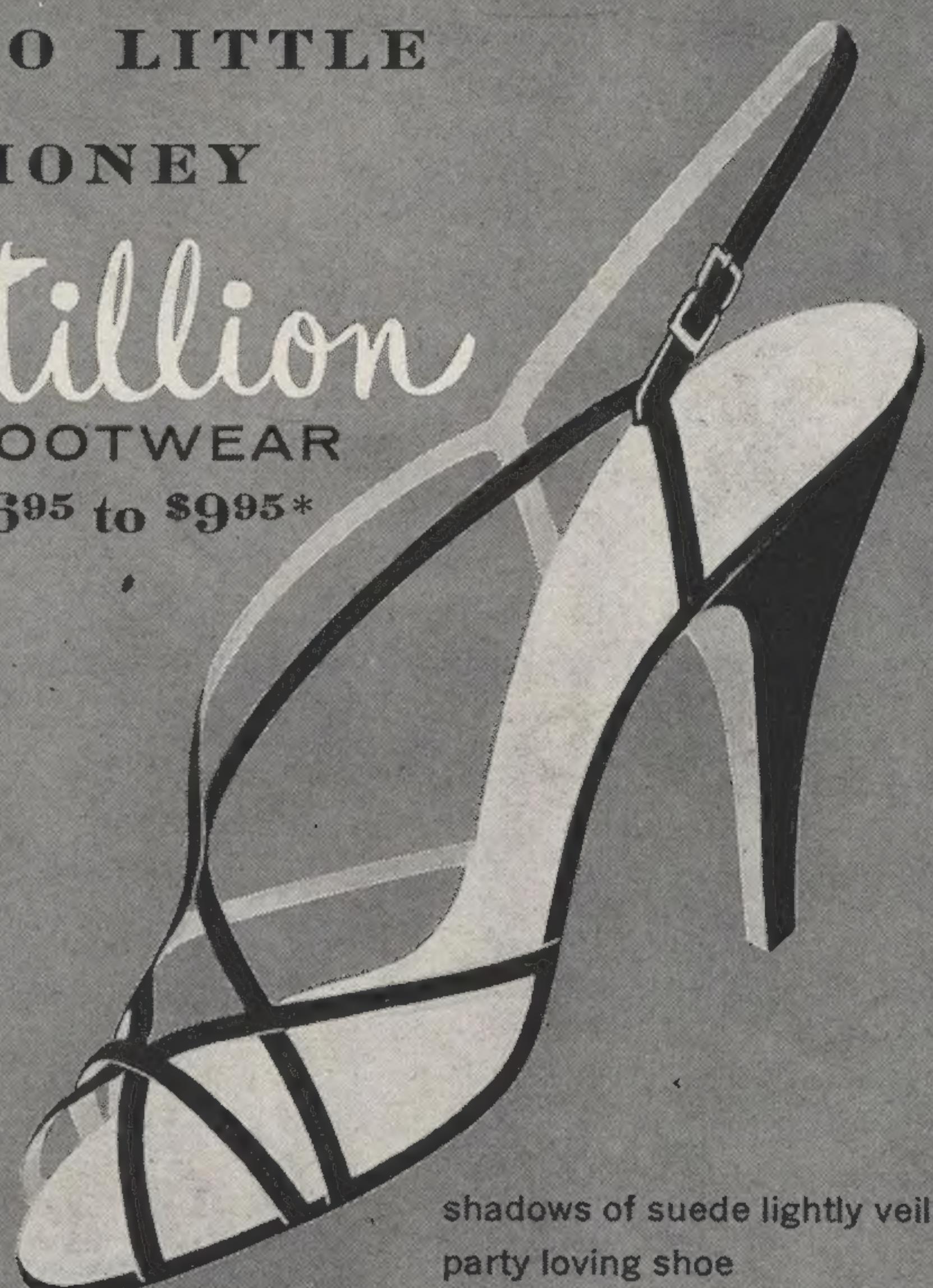
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THE PARADOX MOTHER

(Continued from page 132)

siveness may prove equally damaging, though in a different way.

Every mother has to grope her way among conflicting standards. But, unless she is excessively swayed by purely intellectual formulas, her approach to the problem will necessarily be in terms of her own background, her own fears, the cultural milieu in which she lives and the sexual adaptation she herself has made. If she adheres steadfastly to what she genuinely believes is right, and is not completely out of tune with her environment, any mistakes she may make will not be too serious. In no other aspect of a child's training do consistency and sincerity count for so much.

If I have concentrated exclusively on the assets of the volatile mother, it is not because I wish to minimize her liabilities. They are many and as obvious to her children as they are to everybody else. Her virtues, on the other hand, are seldom recognized. They deserve some stress and not for her sake alone. We need an antidote to the overrational approach which is nowadays so prevalent among conscientious parents. Emotional control is an excellent thing, but we have made too much of it if we sacrifice, in its name, the far greater excellence of emotional rapport. When that is lacking between parents and children, the latter become psychically orphaned and the home a kind of institution.

Bringing up a family should be an adventure, not an anxious discipline in which everybody is constantly graded for performance. Many parents fail simply because they try too hard. They worry themselves and poke and prod. In the end, their children turn out no better than others who have not been so carefully cultivated, and, sometimes, they turn out worse.

It is a paradoxical fact that some of the saddest, most difficult youngsters come from homes which are theoretically ideal, where the parents are marvels of understanding and patience such as the ones I described earlier. They loved their little boy, and they wanted to give him a good start in life. But, in the process, they created a make-believe world and deprived him of themselves, the real father and mother from whom he could have learned so much. He never understood and so he could not relate to them emotionally and find out from them what people are like.

By comparison, the young Johnny of our prologue had a splendid education. His mother was a real person, fallible, tempestuous, and thoroughly human. She let him see just what made her tick, and he was beginning to learn how to handle her, a psychic acquisition of tremendous value.

It is not enough for parents to understand children. They must accord children the privilege of understanding them.

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